INDONESIAN RĀMĀYAṆA

VOLUME 3

SOEWITO SANTOSO

RAMAYANA KAKAWIN

VOLUME 3

SOEWITO SANTOSO

Issued under the auspices of the
Institute of Southeast Asian Studies, Singapore
and the
International Academy of Indian Culture, New Delhi

XXII

58. Saṅ Nīlārṣabha Gandhamādana Dhanurdhara Gawa Gawaya,
Tāra Krĕndana Indrajānu kalawan Śatabali Winata,
mwaṅ saṅ Dhūmra Gawākṣa Bhīmamuka Mainda Śarabha Wrĕṣabha,
saṅ Sampāti Darīmukādi nikanaṅ prawagabala masö.

Nīla, Arṣabha, Gandhamādana, Dhanurdhara, Gawa, Gawaya, Tāra, Krĕndana, Indrajānu, Śatabali, Winata, Dhūmra, Gawākṣa, Bhīmamukha, Mainda, Śarabha, Wrĕṣabha, Sampāti, Darimuka were the commanders of the attacking monkey-army.

59. Saṅkĕp kapwa maṅuṇḍa parwwata wanèh mamawa watu magöṅ,
tūta ṅ wānara miśra masraṅ anikĕl kayu-kayu kumupak,
kapwā tā umasö maṅĕmbuli parĕṅ sarabhasa mamalu,
maṅduk lèn manibèṅ gunuṅ kaparupuh watu malatu-latu.
a. CDE parbwata. mamawā.

They were well-equipped with stones and mountains, followed by the ordinary monkey-soldiers who were armed with branches of trees. They attacked simultaneously, beating and stabbing wildly or throwing stones and mountains which fell apart, emitting fire-sparks.

60. Tar pawyat sira saṅ dinuk ginurumuṅ sana-sini liniput,
bĕntar parwwata lèn śilātala asiṅ tĕka ri sira rĕmuk,
bhasmībhūta lĕbū nya bhīṣaṇa mĕlĕk gaganatala pĕtĕṅ,
mèṅguṅ rāt kumĕtug hudan awu sĕḍĕṅ nira pinarĕbutan.
b. BCDE parbwata.

The one they attacked with their weapons was not injured, the mountains and stones were smashed on impact and turned to dust which billowed up into the air looking very terrifying. The earth shook, and dust whirled up when he was covered all over by monkeys.

61. Ghora ṅ bāyu riwut-siwat-siwut awū ṅ bala ya mawalikan,
tan ton dèśa nikaṅ raṇāṅgaṇa pĕtĕṅ patigaga-gagapi,
sakrodhoddhata Kumbhakarṇṇa magalak kadi liman awĕrŏ,
r-ambah taṅ kapipil ya kèdĕkan akik saka pitu saka pāt.

Thunderstorm was ranging, dust was rising in billows, the monkey host were in confusion. They could not see anything in the battlefield as it was pitch dark. Kumbhakarṇṇa was furious, like a rutting elephant. The monkeys were trampled down and trodden, yelling out of pain by sevens or fours.

XXII

62. Lèn taṅ wré pinaṅan wanèh pinipitan hana ta hinapitan,
mwaṅ tĕṇḍas nya rĕmĕk-rĕmuk tinĕlisik mata mĕtu kapicil,
lèn kontal riṅ awaṅ-[ṅ]awaṅ mati tinūb ryyaṅin-aṅiniṅ iruṅ,
kwèh kèsöp kapisan kagĕntus iṅ upil kadi ta watu ridaṅ.
b. B matu. d. BCDE upil nya kadi.

Further there were monkeys he devoured, others were crushed or pinched to death. Other monkeys were knocked on their heads, their eyes were pulled out. There were others who were flung into the air blown by the wind coming out of his nostrils, and many were sucked into his nose and killed when they were dashed on the dried mucus which was like rocks.

63. Śīrṇna ṅ* wré ginilut hanénigit-igit manahut analuki,
ndā tan pamyati tan [n] arin mati kulit nya cacal alulunan,
mamwas rāh nya humīs wanèh kaputihan hana ta katitihan,
dé niṅ wuṅkal agöṅ kasaṇḍuṅ i kaliṅkiṅan i suku nira.
*DE. a. BCK śīrṇna. c. B kapituhan.

The monkeys were destroyed and devoured. There were some who were bitten, but still bit back and stabbed him, but he could not be injured, and the monkeys were killed constantly with skinned bodies. Blood flowed down. Other monkeys turned pale as they were caught under stones which were kicked off by his toes.

64. Jrih taṅ wānara tan wĕnaṅ ya mapulih mawĕdi giri-girin.
n-toṇ rowaṅ nya asiṅ masö mati atah taya maluyahurip,
tātan rākṣasa paṅhiḍĕp nya alapanta ya juga sakala,
yékondur nya muwah katūb kapalupuy taya ta mamulihi.
d. C mapuliha.

The monkeys were afraid and did not dare to attack, when they saw that whoever came near was killed and nobody was alive. He was not a demon, they thought, but the god of Death. That made them retreat again, their ranks broken and could not regroup again.

65. Tat kālān palayū tikaṅ kapibalāmana-mana mananā,
mojar tékana saṅ Wibhīṣaṇa ri saṅ Raghusutawijaya,
yatnā saṅ prabhu haywa nātha humĕnĕṅ biṣama tĕmĕn iké,
byakta ṅ wānara hĕntya dé nya yadiyan hĕnĕṅakĕna iké.
a. BCDE nikaṅ. c. BCDE tāpi.

XXII

When the monkey-army was in flight, their spirit broken and dispersed, Wibhīṣaṇa spoke to Raghusutawijaya: 'Be careful, my lord! Do not stay idle. This one is very dangerous. Certainly the monkeys will be finished if you let him have his way.

66. Yéko rākṣasa Kumbhakarṇṇa jaya riṅ tribhuwana karĕṅö,
saṅ hyaṅ [ṅ] Indra huwus alah Baruṇa Waiśrawaṇa Yama tuwi,
śakti nyopama bāyubajra rikanaṅ pralaya katatakut,
śīrṇnāsiṅ kahawā ta dé nya ya mataṅ nya lĕkasana huwus.

'He is the demon Kumbhakarṇṇa, well known in the threefold world as very victorious. God Indra was already subdued, Baruṇa, Waiśrawaṇa, Yama too were defeated. His power is like the thunderstorm at doomsday, very terrifying. Everything which comes his way is smashed. Therefore do something, my lord!'

67. Minaṅkana śrī naranātha Rāma,
r-ajñéka saṅ wānararāja maswa,
Sugrīwa mahyun mayaśā rikĕṅ praṅ,
kinon pwa maṅkin ta sirātiharṣa.

b. C maṅswa.

Thus addressed, king Rāma ordered the king of the monkeys to come out for battle. Sugrīwa was keen to gain fame in combat, so when he received the order he was very pleased.

68. Ḍawut [t] ikaṅ wrĕkṣa sahīnan iṅ göṅ,
tĕkā ya sātus takuraṅ [ṅ] ukur nya,
gambhīra gambir nya lawan dawā nya,
bajropama twas nya atīta riṅ kas.

c. D gambīr.

He pulled out a big tree of about one hundred of armspans of circumference, extremely broad and long, with kernel exceedingly hard as diamond.

69. Tilil ya taṅkil ya sakol milĕt ya,
walū kumĕṇḍuṅ mawilĕt ri pāṅ nya,
pĕgat karantan kadudut ḍawut nya,
banaspati nyān mawĕnĕs kagöman.

c. DE yarantan. E ya.

A creeper winding around the trunk was one armspan of circumference, up to the branches, was severed when the tree was pulled out. The tree-spirit turned pale from fear.

XXII

70. R-uṇḍoṇḍa tékaṅ kayu ghorarūpa,
kadīkanaṅ Takṣaka nāgarāja,
raṅgah nikā wwad nya ya télata nya,
tāmbi nya malwā pamiwik nya tulya.
c. E nikaṅ.

He brandished with the dangerous looking tree, which resembled the dragon-king Takṣaka. The spreading out roots were the tongues and its broad base end was like the muzzle of the dragon.

71. Babak-babak bhinna kulit nya makras,
akĕn sisik nyādbhuta karkkaśākral,
lĕmah nikā wwad nya mĕlĕk lĕbū nya,
ya téka uśwāsa wiṣopama nya.
c. BE nikaṅ. nyāmĕlĕk.

Its bark, bruised and broken, was hard like his amazingly strong scales. The dust and dirt that came off its roots were like the poisonous breath of the dragon.

72. Tandaṅ nikā saṅ kapirāja tandwa,
duk tékanaṅ rākṣasa Kumbhakarṇṇa,
tātar pahī mwaṅ garuḍātirodra,
mantīṅakĕn nāga rikaṅ girīndra.
b. D dūk.

The king of the monkeys soon came into action. He stabbed at the demon Kumbhakarṇṇa, looking exactly like the horrible Garuḍa dashing dragons on a huge mountain.

73. Hyaṅ Indra tulyā nika saṅ kapīndra,
nāṅ wrĕkṣa paṅduk nira yéka bajra,
saṅ Kumbhakarṇṇācala Mèru tulya,
dhīrātĕguh niścala nirwikāra.
d. C niwikāra.

The king of the monkeys was like Indra, and the tree he stabbed with was the *bajra* (thunder-weapon), Kumbhakarṇṇa was like the Méru-mountain, solid and steady, immovable and invulnerable.

XXII

74. Ndā tapwan wighani siraṅ dinuk [k] akampya,
sań Sugrīwa sira wawaṅ muwah ta* maṅduk,
riṅ wrĕkṣātiśaya wiśéṣa sāra riṅ twas,
nda tan pamyati juga puh pupug kawaṅsul.
*E. b. BCDK muwah maṅduk. d. BCDE pamyati téka puh.

But his blows did not trouble the one he struck who was immovable. Sugrīwa stabbed again with the tree which was really powerful and hard, nevertheless it did not hurt, and rebounded.

75. Maṅkin krodha ta magalak siraṅ kapīndra,
mindĕr taṅ mata mawĕlū halis ya kumrut,
maṅhrĕṅ rodra sira maṅaṅ maṅékapāda,
mwaṅ ḍaṅṣṭrā nira lumarap lanā kilat nya.

The king of the monkeys became more and more savage. His round eyes rolled and his eyebrows knit, he howled dreadfully, kept his mouth open [ready to bite], stood in position with his canine-teeth flickering like lightning flashes.

76. Molah tékana ta ikū nirādawāgöṅ,
rūg taṅ wrĕkṣa sakaparĕk tĕbĕṅ kahambĕṅ,
sāmbut tékana ya huwus rĕbah pukah kwèh,
kānan kéri taṅan irān paganti maṅduk.

His long, big tail was swaying, he pulled out trees near to him, so that the nearby [trees] hindering his movement were all smashed. He grabbed those trees on the ground, one in each hand and stabbed with them in turn.

77. Nda tar cāla ta sira saṅ dinuk manaṅgul,
maṅkin [n] ujwala atibhīṣaṇātirodra,
tulyāpuy sĕḍĕṅ umurub magöṅ pracaṇḍa,
śīrṇnāsiṅ tĕka riya tan paśéṣa hĕnti.
a. B ccala, CD cañcala.

Despite these Kumbhakarṇṇa was immovable and parried the blows off. He became more agitated and exceedingly dangerous and horrifying like fire flaming high and moving. Everything that came to it was consumed to ashes completely.

XXII

78. Wèt nyān durbbala baribin dinuk pinaṇḍĕm,
līlātah sira mamĕniṅ ta konta tīkṣṇa,
ḍaṇḍa nyātiśaya kinaṇḍa-kaṇḍa riṅ mās,
twas-twas niṅ wĕsi iwu lakṣa koṭi-koṭi.

As he felt perturbed by the blows and missiles, he held his sharp lance in his hand with ease, its shaft was made of solid iron and very heavy, divided into nodes by golden bands.

79. Huntu nyādbhuta kadi bajra tan mayākas,
mabhrā yan pinutĕrakĕn murub dilah nya,
tulya nyékana ta sihuṅ bhaṭāra Kāla,
kāla nyān suka maṅigĕl maṅaṅ maṅan rāt.

d. CDE rāh.

Its point was made of solid steel. When the lance was rotated it glittered as if it were flaming. It was like the canine tooth of Kāla, when he was dancing excitedly with open mouth devouring the world.

80. Maṅkin yādbhuta umurub lipuṅ putĕr nya,
jwālā niṅ kawaca mawās lanān kasĕnwan,
mwaṅ Mérūpama juga ujwalān katéjan,
dé niṅ dwādaśaśata sūryya riṅ yugānta.

a. BE yya.

The lance rotated faster and faster and its flame was brighter and brighter, reflected on his armour which was also shining. He looked like the Méru mountain on fire when it was burnt by the twelve hundred suns at the end of the era.

81. Maṅsö sāhasa sira darppa yar paṅonta,
pyah saṅ wānara wararāja yénarārah,
mèh kontā ḍatĕṅa riṅ saṅ kapīndra wīra,
ṅkānan yatna dadi mĕsat ta saṅ Hanūmān.

c. BDE ri siraṅ. E konta tĕka.

He stepped forward eager to launch his lance, aiming at the stomach of the king of the apes. When the lance almost hit the heroic king of the apes, at that point the alert Hanūmān took action.

XXII

82. Sāmbut taṅ lipuṅ atiśīghra yéka humyus,
saṅké göṅ nya dadi pinaṅkwakĕn pinuṇḍut,
luṅhā riṅ gagana sirār tikĕl[l]akĕn ya,
puṅgĕl-puṅgĕlakĕn* ikā tĕṅah nya riṅ tūr.

*BCDE. d. K puṅgĕlakĕn ikā.

He caught the lance in its sizzling flight. Since it was very big, he put it on his lap and rushed up into the sky, where he broke it into two on his knee.

83. Mahyā ṅ wré sahana-hana nya kādbhutāwū,
hāh-āh Māruti winuwus nya wīra riṅ praṅ,
lāwan ghūrṇṇita rikanāṅ awaṅ-[ṅ]awaṅ sök,
dé saṅ siddhawara humuṅ manādhukāra.

The monkey host cheered in amazement. They said that Māruti was excellent in the battlefield, also the sky was filled with the cries of praise of the divine beings.

84. Saṅ hyaṅ [ṅ] Indra sira mulat [t]atīta tuṣṭa,
kapwāṅastuti sira liṅ nya sādhu dibya,
āpan ṅūni sira masor huwus palaṇḍuṅ,
dé niṅ konta mataṅ ikā praharṣacitta.

God Indra was extremely pleased to see it. He praised [the exploit of Hanūmān], saying 'Good! Excellent!' because in the past he was defeated and knocked down [at full length] on the ground by the lance. That is why he was very happy.

85. Pahyā niṅ sakala jagat kabèh ya matri,
héwa ṅ rākṣasa kalawīra Kumbhakarṇṇa,
méraṅ tékana pinawūwakĕn masĕṅhit,
sakrodhār dadi mamupak ta parwwatāgöṅ.

b. BDE éraṅ. C iraṅ. d. CE parbwatāgöṅ.

The cheering and shouting of the whole world was excessively thunderous. The demon hero Kumbhakarṇṇa was furious. He was ashamed and enraged to be jeered at [by the crowd]. Outrageously he pulled out a formidable rock.

XXII

86. Śīghrékāna balaṅakĕn ri saṅ kapīndra,
rĕñcĕm mūrccita sira yar tibā kalĕṅgak,
tātan wruh sira pinalaywakĕn pinunḍut,
dé niṅ rakṣasa warawira Kumbhakarṇṇa.

a. CDE śigrékāna.

In a flash he flung it at the king of the apes, who fell unconscious and bruised all over on his back. He was not aware that he was picked up and carried away by the demon hero Kumbhakarṇṇa.

87. Saṅ Sugrīwa katon pinunḍut alayū taṅ wānarāwrĕg kabèh,
āśā śoka ya sor gati nya ta huwus āpan tuhā nyārddha sor,
dhīrāmbĕk nira saṅ Marutsuta r-usī saṅ Kumbhakarṇṇomurud,
rudrāgni jwalitopama nira humöṅ āmbĕk pracanḍāgalak.

When Sugrīwa was seen to be carried away, the monkey host was in uproar. They were sad and without hope of winning, because their king had been beaten. Marutsuta did not loose his calmness, he chased the fleeing Kumbhakarṇṇa.

88. Saṅ Sugrīwa samantarāwuṅu wawaṅ todhāni dāni ṅ manah,
mĕṅgĕp mrĕm sakarĕṅ mawās aṅĕn-aṅĕn yékā ta lumpat sira,
tātar wyārtha pĕsat nirār sahut iruṅ saṅ Kumbhakarṇṇādbhuta,
maṅrĕṅgut taliṅĕṅ taṅan kaṅĕs akas tīkṣṇa ṅ kuku krūra ya.

c. D nirā. d. BE taliṅāṅ. D taliṅā.

Meanwhile Sugrīwa came to and realised his dangerous position. He looked for a trick. He pretended to close his eyes for awhile to clear his mind. Suddenly he jumped up and succeeded in escaping and at the same time bit off the nose and pulled off the ears of Kumbhakarṇṇa with his sharp pointed nails (of his fingers).

89. Luṅhā saṅ wānaréndrār wwat iruṅ iraṅ-iraṅ Kumbhakarṇṇān wirūpa,
tar péruṅ tā kapö niṅ taliṅa lĕṅĕ-lĕṅö lwir nya médan mamunḍuṅ,
méraṅ mūr an wirūpāṅasula lĕhĕṅ akuk mātya liṅ nyān pamūka,
tātan dwékā lĕkas nyān waluy umaṅan ikaṅ wānarān rāh nya hĕnti.

The king of the monkeys escaped with the nose of Kumbhakarṇṇa who was seething with fury as he was disfigured. He was without nose and ears, dumbfounded he was out of his mind with anger. He was ashamed to withdraw as he had been tortured by his disfigurement. 'It is better that I die,' he said in irritation. Without delay he turned back and devoured the monkeys and drank their blood.

TRAYOWIŃŚATI SARGGAH

CHAPTER XXIII

1. Byakta ta hĕntya niṅ kapibalān hĕnĕṅakĕna iké,
   rākṣasa Kumbhakarṇṇa waḍawāmuka muka nikā,
   nā ta mataṅ nya patyana ta dé narapati huwusĕn,
   liṅ nira saṅ Wibhīṣaṇa manaṅguhi maṅasihi rāt.

   b. BDE nikana.

   If he had his way it was clear that the monkeys would be finished. 'The mouth of the demon Kumbhakarṇṇa is like the mouth of the *waḍawā*-hell. That is why my lord should kill him as soon as possible,' thus said Wibhīṣaṇa [to Rāma] out of mercy towards the world.

2. Rāghawa Lakṣmaṇèṅ kṣaṇa madĕg parĕṅ anihaṅakĕn,
   Lakṣmaṇa pūrwwakāṅlĕpasakĕn śarawara dumilah,
   sāk kawaca nya śīrṇna makuṭa nya kanaka pinanah,
   maṅkin amūk si mūrkka umasö tan awĕdi pĕjaha.

   Rāghawa and Lakṣmaṇa immediately stood up and together they placed an arrow on their bows. Lakṣmaṇa shot first with an excellent arrow which emitted flame. The golden armour and crown of Kumbhakarṇṇa was smashed by his arrow, but the evil one became more savage and attacked fiercely without fear of death.

3. Niścaya saṅ Raghūttama tumon ya mari makawaca,
   hrū si Amogha sañjata daṅū lagi linĕpasakĕn,
   yéka matī Kara Triśira Dūṣaṇa rikanaṅ alas,
   nā pamanah nirériya samantara inigit-igit.

   Raghūttama saw clearly that he no longer wore armour. He discharged his arrow *Amogha* by name, that had killed Kara, Triśira, Dūṣaṇa in the forest formerly. He shot with this arrow [at Kumbhakarṇṇa] who threatened him.

XXIII

4. Gön ni wĕtis nya kārwa pinanah kathām api ya pĕgat,
tūr nya ya panlaku nya wĕkasan lumaku makĕdĕpĕk,
n-uṇḍa tan ugraḍaṇḍa dumilah wĕsi kati ya sakol,
wāhu mamalwa lin nya pinanah ta ya ri takĕlĕkan.

b. D manaḍĕpĕk. E manĕḍĕpĕk. d. BC ya ta.

His two big legs were shot and severed, but then he walked on his knees slowly. He swung his dreadful club made of iron and a armspan in circumference. He was on the verge of making a blow, but at this moment he was hit in his armpit.

5. Timpali saṇḍananya ri tĕnĕn tuhun i kiwa hana,
sāmbutakĕn tikan kayu magön ya ta pinakagadā,
wyartha kasèp pĕgat [t] inuwahan pinanahan i kīwan,
tan patanan huwus tuhun awak hulu jaga ya hana.

His right arm was severed but he had his left hand yet, he picked up a big tree and used it as a club. Alas! He was too late again, his left arm was severed hit by another arrow. He was without arms, in fact he was just trunk and head.

6. Kabwatakĕn nikān pinapasan makin agalak atah,
tan karĕrĕp mata nya dumilah kadi apuy umurub,
rodra sihun nya tīkṣṇa makilaṭ [t] umanan anikikan,
bhūta kubhāṇḍa pūtana paḍa nya ya kagiri-giri.

a. BCDE ikān. BDE pinanasan. d. CE puṭana.

Although his limbs were cut off, he was the more enraged. His eyes were still flaming like fire, not vague. His sharp canine-teeth were terror-striking when he opened his mouth to laugh; spirits, ghost, and female demons were afraid to look at him.

7. Kāla nikā anan nya pinanah muka ya hinibĕkan,
sök ta tutuk nya tan wĕnan aśabda tuwi kapĕpĕkan,
yan pinanah muwah pinisanan ta ya inarah-arah,
rākṣasa tan salah ya tumanĕm hati ya ta kinĕnan.

When he opened his mouth, arrows fell in, filling it up so that he could not emit a sound, as his mouth was too full. Then the ultimate arrow came, carefully aimed at his heart and pierced it, ending his life.

XXIII

8. Hrū gumaluṅgaṅ ṅkā ri ḍaḍa nya drawa rudhira ri muka mĕtu makabĕlĕbĕk
riṅ mata rīruṅ rāh nya ya muñcar pracalita hana ta saka ri taliṅa mulĕk,
yéka tibā nyèṅ bhūmi gumĕntĕr kadi ta ya giriśikara wahu kĕna gĕlap,
wānara yāpikĕpil kadi tumpĕṅ katitihan atitip iniwu mati katibān.

c. D nyé. d. C ati iniwu.

Arrows were stuck on his chest. Blood streamed from his mouth, eyes and nose in great force. There was also blood spouting out of his ears. Then he collapsed on the ground with such a terrible crash, it shook, as if a mountain-top had fallen down. The monkeys were smashed in a heap, like a cone of offering-rice, when he fell on them. Thousands and thousands were killed.

9. Déwagaṇāhyā riṅ gaganāhūṅ Hari Hara Yama Baruṇa Dhanada Niriti,
saṅ rĕṣi harṣāṅastuti tuṣṭār wulat i kapatiniṅ amuhara haru-hara,
hyaṅ Prĕthiwī molah milu harṣā tasik atiśaya sira suka kadi maṅigĕl,
cañcala līlā ryyak nya lumimbak lalita kadi taṅaniṅ amijah agiraṅ.

a. BCDE Nariti. b. tuṣṭā.

The groups of deities in the sky, Hari, Hara, Yama, Baruṇa, Dhanada, Nirṛti and the sages were delighted and cheerful when they saw the death of the instigator of disturbances. The goddess of Earth and the ocean were excited and moved as if they were dancing. The waves moved and swayed gracefully like the hands of dancing girls.

10. Atha sāmpuniṅ subhaga Kumbhakarṇṇa mati dé niraṅ Raghusuta,
manaṅis ta saṅ Daśamukātitībra wiparītacitta sabhaya,
maṅadĕg ta saṅ [ṅ] anak anuṅ manūt i ri saṅ Indrajit ya mapulih,
Triśirah sirātuha tumūt Narāntaka hana Trikāya sawanèh.

So when the renowned Kumbhakarṇṇa was slain by Raghusuta, Daśamukha wept out of fear, and was nearly out of his mind. His son Indrajit who was following him everywhere stood up to come out to battle, followed by his brothers Triśirāh [the eldest amongst his brothers], Narāntaka, Trikāya,

XXIII

11. Wwara Déwatāntaka kapāt nya kapwa ya mahāprawīra taruṇa,
rwa amaṅ nya rākṣasa rumākṣa yālaga bĕtah rikaṅ samara ya,
karĕṅö si Mantaka ṅaranya riṅ Samara matta matri ya parĕṅ,
mawĕrö warĕg laga lagi n-panorakĕn asiṅ musuh lagi-lagi.
a. E wara.

and Déwāntaka. All four of them were young and of great courage. They had two guardians, demons who were seasoned in battle, these were the famed Mantaka and Samaramatta. They raised a loud war-cry as they were intoxicated and experienced in battle, where they had slain their opponents in the past.

12. Sa-asö nyanak nikana saṅ Daśānana nanā katūb kapibala,
pinapag nikaṅ wahu siṅī rĕbah ya rinĕbut [t] apan huwus aṅèl,
umadĕg saṅ Aṅgada gadādi ta pwa ginĕgö humöṅ hati nira,
ikanaṅ Narāntaka tinandaṅan nira minuṣṭi naṣṭa kapisan.
d. C nara minuṣṭi.

At the assault of the sons of Daśānana, the monkey-host were destroyed and pushed back. Attacked by new forces, they were downtrodden and overwhelmed, as they were already exhausted. Aṅgada stood up with a huge club in his hand and his heart was boiling. He took action against Narantaka whom he struck down dead at once.

13. Triśirah Trikāya ya makāya mamrih apulih masĕṅhit abutĕṅ,
kalawan [n] ari nya ta si Déwatāntaka tĕkān paṅĕmbuli parĕṅ,
kaliput saṅ Aṅgada tuwin luput sira widagdha dhīra gapitan,
wihikan milag sira humör ḍinaṇḍa drĕḍa tan kĕḍap mata nira.

The powerful Trikāya and Triśirāh attempted to counter his actions fiercely and furiously. Together with Déwāntaka they mobbed Aṅgada, who could defend himself as he was experienced in mob-fighting. He evaded or parried the blows [of his opponents] without blinking his eyes.

14. Kapi Nīla lèn Pawanaputra śīghra tumuluṅ saṅ Aṅgada masö,
giriśrĕṅga yékana sinaṅga sañjata daṅū taman pamūruṅi,
Triśirah siréka mamanah rikaṅ śarawarāstra yānarawata,
mapĕpĕs pupug kapalupuy apan papagakĕn rikaṅ gunuṅ akas.

XXIII

Nīla and Pawanaputra sped for his assistance. They took mountain rocks with them as never-failing weapons. Triśirāh who discharged excellent arrows incessantly found his arrows blunted or broken on impact with the hard rocks.

15. Dumilah gadā wĕsi ni Déwatāntaka tĕkap nya yāmalu lalis,
mapupuh pupū lawan igā gulū ya ginĕlis nya tan ya kahiḍĕp,
baribin ta saṅ Pawanaputra dé nya dinudut dinīna nira ya,
kinuṭuk ya naṣṭa wĕkasan minuṣṭi tan iniṣṭi mātya linaran.

Déwāntaka struck with his gleaming club at Pawanasuta, on his thighs, ribs, neck, very speedily but failed [to hurt him], Pawanasuta was perturbed to be treated thus. He pulled at Déwāntaka and insulted him by hitting slightly with the rock, followed with a punch, enough not to kill him, but to knock him out.

16. Mwaṅ amaṅ nya Matta mati dé niraṅ Śarabha tan pasāra ginadā,
kalawan nikaṅ Samaramatta Nīla umipis rikaṅ gunuṅ agöṅ,
Triśirah saroṣa maṅusir yaśāmutĕrakĕn krĕtāla makilat,
kawĕnaṅ pwa pinraṅ i tĕwĕk nya dé saṅ Anilātmajénalihakĕn.
b. BCDE ikaṅ.

His guardian Matta was killed easily clubbed by Śarabha, and Samaramatta was smashed by Nīla with a huge rock. Forcefully Triśirāh attacked with a sword spinning his hand. It was snatched by Anilātmaja and Triśirāh was killed by his own sword.

17. Kawĕkas makas taṅ Atikāya māhyuna* ikā laga nya masuwé,
kuda sèwu yékana humi[r] ratha nya kadi parwwatādbhuta magöṅ,
wray akik lacak ya kapicil ri cakra nikanaṅ rathādrĕs aṅusī,
hana kèdĕkan sinahut iṅ kudākidat akuṇḍah amrih adudut.
*B. a. CDEK māyunan. b. CDE parbwatādbhuta.

The powerful Atikāya was left alone, but he hoped to fight long. His wagon which was like a huge mountain was drawn by one thousand horses. The monkeys were shouting in pain when they were run over by the wheels which moved very swiftly. They were trodden on, bitten by the horses, who trampled [powerfully] in their attempts to draw the wagon.

XXIII

18. Karuṇā ta saṅ taruṇa Lakṣmaṇèṅ wray asakit winūk winalĕsan,
inasö nira taṅ Atikāya kāya sira kapwa śakti mamanah,
kumisik panah nira lawan panah nya maharas mawantah atĕmu,
dumilah parĕṅ mapulihan rikaṅ gagana tan hanāmyati gĕsöṅ.
b. BCDE kaṅ.

Young Lakṣmaṇa had pity with the monkeys who were wounded by the counter attack. He met the mighty Atikāya, as he was also a good bowman. Their arrows flew sizzling through the air and met midway in the air, and they were burnt by the fire which came out on impact.

19. Hana Sora lèn hana Mahéndrasāyaka Iṣīkā Pāwakaśara,
ya panah nya lèn ya pamanah nirātĕmu taman hanāta maṅani,
matutur ta saṅ taruṇa Lakṣmaṇèṅ kamalajāstra śūrawijaya,
yatikāmatīkaṅ Atikāya tan tuhu makāya dé nira pĕjah.
a. D rĕṣika pāwakaśara. c. BCDE Lakṣmaṇé.

There were Sora, Mahéndra, Iṣīkā, Pāwaka-arrows with which they attacked each other, but failed to hurt as they clashed with each other in mid-air. Young Lakṣmaṇa then summoned his arrows *kamalaja* and *śūrawijaya* [by the power of his mind] and killed with them Atikāya who in fact proved not to be so mighty.

20. Sapĕjah nikāṅ anak anuṅ [ṅ] umaṅsö kalawan [n] amaṅ nya kawĕnaṅ,
kawĕnaṅ hiḍĕp nikana Daśānana huwus mawās pati nira,
nirapékṣa riṅ pamĕnaṅ an mapök hati mapakṣa mātya taya lèn,
taya lèn anak nira wanèh saṅ Indrajit aniṅgilis ya kawĕkas.

After the death of his sons and their guardians [who were also slain], Daśānana thought that he would be defeated and that his death was imminent. He was indifferent concerning winning the war, as he was sad and wanted only to die. None of his sons was alive, except Indrajit who was the only survivor.

21. Wĕkasaṅkwa téki bapa mātya tāku yadiyan musuh mamĕnaṅa,
wĕnaṅāku maṅlawaṇa Rāma sèwu ramĕsĕnkwa śīrṇna huwusĕn,
huwusĕn lumakwaku makoliha ṅ makulamitra wānara harah,
harasĕnkwa rūga yadiyan gunuṅ kimuta yan manuṣya kaluṣa.
b. BCDE ramĕsĕnku. D. pususĕn c. BCDE nda huwus.

XXIII

'At length, this is my turn, my father. I must be killed if the enemy wants to win. But I am capable of fighting a thousand Rāmas, I will pulverise them in no time. Give me leave to enter combat to destroy the monkey-host and their cronies. With a touch of my [finger] I can smash mountains, let alone sinful mortals.

22. Ruṣa rūkṣa tulya śaśā hanèn alas-alas umĕngĕp atapa,
tapa tan tuhu n tapasi pāpa duryyaśa hinśaka brata baka,
wiku hantĕlū swan aputih ri hèn pila-pilū hisi nya mahani,
ya paḍā ni Rāma rumasèn bratāmati-matī matan nya ya pati.

a. C rusa. d. BDE rumasé guṇāmati-mati. C guṇāmati-matī.

'They were like miserable deer and rabbits only pretending to do asceticism in the forests, but they were not real ascetics, but sinful and wicked murderers who made the vow of the heron. They were phony ascetics, who were like eggs, white outside, but rotten and stinking inside. That is the resemblance of Rāma who thought to perform a vow [of charity], but always murdering[demons]. That is why he will be slain.'

23. Ya wuwus* san Indrajit asinhanāda manadĕg sudhīra magalak,
mari san bapālara tumon ya rodra kadi sinha śīghra lumaku,
mĕtu rin raṇāngaṇa huwus mahoma inanugrahan ratha magön,
kalawan wimohanaśarāstra yékana pawèh bhaṭāra iriya.

*C. a. BDEK huwus.

Thus said Indrajit roaring like a lion, while standing courageously and proudly. His father stopped worrying when he saw his son's resolute behaviour. He went immediately out to the battlefield, after he had prayed and was granted a gift of a great wagon and the arrow *wimohana* (an arrow which causes perplexity to the enemy) by a deity [to him].

24. I wĕtu nya rin raṇa surup bhaṭāra Rawi andhakāra sumaput,
daśadéśa kapwa ya pĕtĕn sadarppa ta san Indrajit puji-puji,
ya manon taman hana tumon kaśaktinin adrĕśya tantra pinasan,
pinanah nya tan wray ikanan wimohanaśarāturū ya karĕrĕp.

When he went to battle, it was night and darkness was everywhere. The ten directions were dark. Indrajit prayed in high spirit. He knew that nobody could see him as he had put on the spell *adrĕśya* (invisible). He shot at the monkey-host with his *wimohana*-arrow, which put them to sleep.

XXIII

25. Sapijĕr nikaṅ kapibalāturū gumuyu ṅ Indrajit baśa-baśa,
taya saṅśaya nya mĕjahi ṅ makög curi tĕkap nya tan pracura ya,
śata lakṣa koṭi mati dé nya wānara nirantarān panahi ya,
ikanaṅ madoh ri sira saṅ Raghūttama taman hana wray ahurip.
b. E mĕjahī. c. BCDE nirāntarān.

When the monkey-host was in deep slumber, Indrajit was laughing heartily and loudly. There was no trouble for him to kill the monkeys in their sleep. He is really bad without feeling bad at all. Hundreds, tens of thousands, hundreds of thousands were killed by him, as he discharged his arrows incessantly. Those monkeys sleeping at a distance from Raghūttama were all killed.

26. Wray anuṅ wiśéṣa maṅaran ya téka maparö ri saṅ Raghusuta,
ya jugāhurip kunaṅ ikā mata nya maharip kĕnèṅ aji sirĕp,
tuwi saṅ Raghūttama tamar salah rikanaṅ astra mohanaśara,
karĕrĕp karŏpan aṅajap parĕṅ magulinan lawan [n] ari nira.
b. B ahurip. BDE mataṅ nyan. CD aharip. c. CE taman.

Only the highest ranking monkeys were sleeping near Raghūttama and they were saved, though they were overcome by sleep caused by the sleeping spell. Even Raghūttama was not free from the influence of the arrow of perplexity. He felt sleepy and weary and wanted to sleep together with his younger brother.

27. Ri huwus narāryya kĕna mohanāstra malayū mulih si maliṅan,
ri takut nya kawruhana dé niraṅ bapa Wibhīṣaṇāmalĕsana,
sira tar kĕnèṅ aji sirĕp tamar kĕlu masāmpar an sapu mata,
mata nitya ujwala mataṅhi jāghra jaga yatna nīti nipuṇa.

After the exalted prince was overcome by the arrow of perplexity, the thief returned home, because he was afraid that his uncle Wibhīṣaṇa would know of his deed and take revenge on him. He could not be affected by the sleeping spell, he did not fall asleep, but sat cross-legged while rubbing his eyes which were always open and alert, due to his perfectly wise conduct.

28. Aji dīpasañjata na nāma nāmalahakĕṅ [n]ikan aji sirĕp,
ya ikā hané sira mataṅ nya tar kĕna rikaṅ wimohanaśara,
ya lanā mĕnĕṅ* maṅĕn-aṅĕn [n] ikaṅ aji nirantarāmrih ajapa,
tumahāṅ mahākalana Indrajit ya ta tĕkā apañ curi raṇa.
*C. b. C wimohanasara. c. BCDE nirāntarāmrih. BDE mĕnaṅ. K wĕnĕṅ.

XXIII

His weapon of light (*dīpasañjata*) was more powerful than the sleeping spell, and that was the reason he was not affected by the arrow of perplexity. All the time he sat still, keeping in mind and reciting the formula of alertness, as he thought that the great culprit Indrajit would come to win the battle by sly means.

29. Tĕka tandwa saṅsaya sirāmasaṅ pwa ya suluh katon ta nrĕpati,
kadi rūpa niṅ kĕna piśāca kāwiśa mukāmĕrĕh mata malik,
umĕkĕh milūmilu salah hiḍĕp kadi hiḍĕp nikaṅ kapasukan,
ginugah kinon marahupātutur* sira udhāni māri karĕrĕp.
*DE. d. BCK marahupātur.

Then he became suspicious, lit his torch and saw the king sleeping with inverted eyes and foaming at the mouth as if he was possessed by a *piśāca* (imp). The king also groaned and moaned like a person possessed [by evil spirit]. He woke him up and asked him to wash his face. After doing thus he was awake and was no longer drowsy.

30. Tuwi saṅ kapīndra ginugah Marutsuta Nīlāṅgadāta winuṅu,
dumĕliṅ sirārddha mawĕliṅ kataṅgama manon suluh paḍa miṅis,
tumular suluh nikana saṅ Wibhīṣaṇa katon tikaṅ mati matap,
sahana nya wānara madoh huwus pinĕjahan nikaṅ curi raṇa.
b. BCE kataṅgalaṅ anon. D kataṅgala manon.

Also the king of the apes, Marutsuta, Nīla, Aṅgada were woken up. They heard someone calling them vaguely, then they came to, and grinned at the sight of the torch. Wibhīṣaṇa asked to light other torches so that the dead could be seen. All the monkeys sleeping far away [from Rāma] had been killed by the underhand warrior.

31. Atitībra kāruṇa ta saṅ Raghūttama tumon ikaṅ maguliṅan,
kapati nya tan kapati niṅ prawīra minaliṅ-maliṅ mati pijĕr,
dadi saṅ Marutsuta kinon maṅambila mahoṣadhāmrĕtamaya,
maluyāṅ hurip śawa sawĕt ni siddhi nikanaṅ mahoṣadhilatā.
d. B mahoṣadiwadhi. CDE mahoṣadhiwidhi.

Raghūttama was extremely moved at the sight of the dead monkeys. Their death was not the death of heroes, but they died at the hand of a sneaky murderer. Thus Marutsuta was ordered to fetch the great cure which consists of nectar (*amrĕta*), called the *mahoṣadhilatā* (the herb of the great cure), so that the dead monkeys could be revived by the effectiveness of the herb.

XXIII

32. Kahanān ikaṅ paramahoṣadhī śikara niṅ gunuṅ Himagiri,
tuwuhan niṅ oṣadhilatā ṅaranya karĕṅö wiśalyakariṇī,
mrĕtajīwanī braṇitasandhinī ya ta kinonakĕn susupana,
tamatar wihaṅ lumaku saṅ Marutsuta mibĕr tĕkĕṅ Himagiri.

b. BCDE wiṣalyaharini. c. BCDE mrĕtajiwa niṅ.

The place, where the *paramahoṣadhi* (the great cure) plant grew, was on the top of the mountain of Himagiri. The herb known as *wiśalyakāriṇī* (a herb to cure wounds incurred by arrows) *mrĕtajīwanī* (raising the dead to life) *braṇitasandhinī* (curing the wounded) must be looked for. Without delay Marutsuta went by air to Himagiri-mountain, and soon arrived there.

33. Sira ta pwa yar wruh irikaṅ mahoṣadhi gĕlāna kèpwan aṅadĕg,
wĕkasan pupak ta ikaṅaṅ gunuṅ n-ibĕrakĕn ya sakṣaṇa ḍatĕṅ,
saha mūla mūlya milu taṅ mahoṣadhi katūt katon ya tamalah,
inalap ta dé nira narāryya yéka panirām irèṅ mati kabèh.

He stood there, confounded, as he did not know the herb of great cure. At length he truncated the top of the mountain and flew with it. Soon he arrived with roots and all, the herb of great cure was found in great numbers. The noble [Wibhīṣaṇa] took some of them and sprinkled the dead monkeys with it.

34. Satitis niṅ oṣadhi rikaṅ paratra sahana nya kapwa mawuṅu,
murĕṅaṅ samāṅhwab umusap mata nya kadi tāturū warurutĕn,
dinilāt nya ṅ āmrĕta ya mātra muntaraṅ asiṅhanāda ya parĕṅ,
kalalah manah nya maluyèṅ raṇāṅgaṇa paḍāṅgĕgö palu-palu.

With a drop of the cure all the dead were revived. They stretched out and yawned, wiping their eyes as if they had woken up from their sleep, still feeling drowsy. When they licked the *amrĕta*, though only a droplet, they woke up and together raised a roar like a lion. Their hearts were eager to return to the battlefield, their hands were holding clubs.

35. Ri sawèt ni héwa ni manah nikaṅ kapibalān pinatyan aturū,
n-apuyīkanaṅ nagara Rāwaṇojwalita tan paśéṣa ya gĕsöṅ,
bala saṅ Daśānana kapūhan ādbhuta tumon kaḍatwan atunu,
makucĕm saṅ Indrajit asih wawaṅ kawalĕsan mulat kawĕnĕsan.

a. BCDE nya.

XXIII

Because of their anger that they were killed in their sleep, they burnt down the city of Rāwaṇa which was reduced to ashes completely. The attendants of Daśānana were amazed, shocked when they saw the palace burning. Indrajit turned pale when he realized how quick the retaliations to his actions were, and looked stupified.

36. Mĕtu taṅ rwa sānak adulur si Kumbha kalawan Nikumbha mapulih,
kadi kumbha tambaga mata nya bhīṣaṇa mabāṅ wiśāla mawĕlū,
tuwi Kumbhakarṇṇa makaputra yātiśaya gön nyawak nya sagunuṅ,
saguṇĕṅ raṇāṅgaṇa daṅū taman hana anuṅ wĕnaṅ mapaga ya.
b. B wiśalā.

The two brothers Kumbha and Nikumbha came out for the defence. Their eyes looked like vessels of copper, dangerous red, round and wide. They were the sons of Kumbhakarṇṇa, not surprising that they were huge as mountains, and as mighty [as his father] in combat. In the past nobody had been able to face them.

37. Wwara rākṣasottama ṅaranya Kampana Akampanākya nipuṇa,
kalawan Prajaṅgha si Wilohitākṣa karĕṅö Dhwajākṣa sawanĕh,
ya tikā rumākṣa si Nikumbha Kumbha umakuṅ watĕk wrayalaha,
alah olih iṅ raṇa daṅū mamūkana ikaṅ manah mamĕnaṅa.

There were outstanding demons called Kampana, Akampana, Prajaṅgha, Wilohitākṣa, Dhwajākṣa, who were known as mighty and skilled in combat. They were the guardians of Nikumbha and Kumbha who wished to defeat the monkey-host. They hoped to win by destroying them in a long, fierce battle.

38. Sapamūk nikaṅ pitu pĕpĕk mapakṣa pati tan panolih apagĕh,
mapanas panūb nya kadi antakāgni umurub muruṅ kapibala,
bala wānarāsiṅ inasö nya śūra kasuruṅ surākṣa kasĕsĕr,
milu mosah-osik apasah kadi pwa ya tasik surud umari sök.
a. D i pagĕh.

When the seven of them plunged into a fierce attack without regard to their life while making a strong defence without option of returning, they swooped down as hot as the fire of Death burning and enclosing the monkey soldiers. The units of the monkeys attacked by them were forcefully thrown back and the bolder ones were defeated, and joined in the confusion as their ranks broke down like the sea at low tide, no longer strong.

XXIII

39. Nrĕpaputra Rāghawa wawaṅ makon sira makolihékaṅ aburu,
taya lèn saṅ Aṅgada kĕdö sirāta paragul lanā mamulihi,
drĕḍabhakti satya ri siraṅ Raghūttama taman pahīṅan iṅ asih,
tar aṅĕn-[n]aṅĕn kapatiniṅ bapāparapacāra cāmpur iṅ ulah.

Prince Rāghawa instantly gave the order to repulse the assault. Nobody else but Aṅgada was so eager to stop them with counter-action. He was awfully devouted and loyal to Raghūttama due to unlimited admiration. He did not think about the death of his father, who had been improper in conduct.

40. Kalawan winèh ta yuwarāja rāja* sādrĕśāṅinak kadi ratu,
ya dumèh sirāmriha rikaṅ raṇāṅgaṇa kadi priya wruh iṅ asih,
satatékanaṅ rĕṇa rinākṣa riṅ hati rinūpa parhyaṅan agöṅ,
sira saṅ Raghūttama maṇik pratiṣṭa ri dalĕm [m] inarccaṇa lanā.

*BCDE. a. K rājya. c. BCD pārhyaṅan E. pāryyaṅan.

Besides he was appointed to the position of crownprince, as it were, enjoying the privileges of a king. That was the reason he was so keen on entering into combat, like a lover entering the bedchamber of his beloved. He cherished his devotion [to Rāma] in his heart as if it was a great temple, in which Raghūttama was the bejewelled image, worshipped for ever.

41. Mapagĕh pwa bhakti niraṅ Aṅgadār pisani taṅ [ṅ] Akampana paśu,
kasikĕp si Kampana wanèh sinĕmsĕmakĕn iṅ śilātala makas,
tuluy i Prajaṅgha tinĕwĕk nirèṅ karatalé kiwān kawĕlĕlö,
tinĕpak muka nya kapĕtĕk iruṅ nya kapicil mata nya kawicil.

b. BCDE sy Akampana. d. B kawiṅsil CDE kawisil.

The devotion of Aṅgada was firm. He killed the bestial Akampana with one blow. He seized Akampana in his arms and dashed him onto a hard flat stone, then he clawed Prajaṅgha with his left hand, so that his tongue hung out, then he punched him on his nose until it was flattened and his eyes were pressed and fell out.

42. R-alapi dhwajékana ta si Dhwajākṣa hinabĕt nirèṅ dhwaja tibā,
dinĕkuṅ tĕṅah ni walakaṅ nya yar pulirakĕn gulū nya pinĕgat,
Dwiwidhāwiḍaṅ drĕḍa ikaṅ ḍaḍār pamaḍa ṅ uṇḍa ḍaṇḍa manulak,
si Wilohitākṣa kadi takṣakèṅ galak amūk rĕmuk ya pinalu.

c. BCDE manuhuk. BD ḍaḍar ppapaḍa.

XXIII

He snatched the banner of Dhwajākṣa and struck him with it till he fell to the ground. He laid his knees on the back of the demon, and twisted his neck off. Dwiwidha, the monkey with broad shoulders, came to the defence brandishing a club against Wilohitākṣa who looked like Takṣaka in battle, but he was smashed to death.

43. Kapi Mainda minděr amutěr gadā umilu maṅlagé haga-hagah,
kapěgan sirān pinanahan [n] i Kumbha sagilān pějah kěna taji,
sira arddha durbbala rikaṅ raṇāṅgaṇa lanā sirénadak-adak,
dumadak tumandaṅ amutěr gadā bali karih sirāsi malara.
b. D kāpěgān. c. DE siraṅ adak-adak. d. D simārāsi.

The monkey [leader] Mainda swung his club around, joined in the fighting in high spirit. He was cornered and almost killed by the arrows of Kumbha. He was in great trouble there on the battlefield, as he was incessantly under pressure. Suddenly he forced himself to greater efforts, swinging his club, though injured.

44. Kabaran saṅ Aṅgada tumon paman nira pwa Mainda mandaśaraṇa,
giriśrěnga yékana sinaṅga sèṅgita masiṅgi tulya tar aṅèl,
inarā-harah muka ni Kumbha dé nira saṅ Aṅgadār pamugari,
niyatān pějah ya tinibān gunuṅ yadiya tan wruhāmalěsana.
a. BCDE pu. DE kabharan. d. BCDE niyatā.

Aṅgada was furious when he saw that his uncle Mainda had no proper protection. He took a big rock in his hand, juggled with it easily for awhile, aimed at the head of Kumbha and swiftly hurled the rock towards him. Certainly he would have been killed if he was hit by the rock, and if he did not parry it off.

45. Wihikan pwa yèṅ praharaṇa pratīpa na ṅaran niṅ astra panulak,
kawaluy gunuṅ kawalikut saṅ Aṅgada bali pwa tuhwamalěsa,
malisuh taṅan nira nirantarāmaluyakěn nikaṅ pamugari,
mawaluy-waluy gati nikaṅ gunuṅ kadi macaṅkramāmijah-mijah.
a. BCDE pradīpa. c. BCDE nirāntarāmaluyakěn. d. B awija-wijah.

But Kumbha was alert, he thrust forward, discharging an arrow called Pratīpa to ward off the rock, which rebounded towards Aṅgada. Again and again the rock was shuttled back and forth, so that Aṅgada's hands became weary of hurling the rock back. It was as if the rock was going for a pleasure trip to and fro.

XXIII

46. Kapirāja lajjita tumon kawalwan ira Bāliputra kabalik,
takarin sirātah umatī si Kumbha kapisan minuṣṭi nira ya,
mapulih kaka nya si Nikumbha bhinna maṅawastha riṅ palu-palu,
Pawanātmajādbhuta alāp-alap juga r-alap gadā nya tinikĕl.

c. B maṅawāstha. E maṅawasta.

The king of the monkeys was embarrassed, when he saw that his stepson was on the defensive. Therefore he killed Kumbha with a blow of his fist. His brother, Nikumbha wanted to revenge him, dangerously brandishing a mace. Like an eagle Pawanātmaja snatched the mace from his hand and broke it into pieces.

47. Kadi siṅha yar sahut ikā gulū ni Anikumbha tulya haliman,
u lukān iman [n] i kapatinya dé nikana saṅ Samīraṇasuta,
pati niṅ rwa sānak ahĕnĕk manah ni kahula* nya līna kalulun,
binuruñjakĕn milu juru nya durjjana julig taman [n] ilu pĕjah.

*S. b. u lukān imān i pati nya. CD u lukān imā kapati nya. c. BCDEK kalula.

Then like a lion, he bit off the elephant-like neck of Anikumbha. O, it is really a pity that he was killed by Samīraṇasuta. After the death of the two brothers, the demon-army were sick at heart, and were chased and killed. But some of the leaders, who were also hunted, escaped by sly means and were not killed.

48. Daśamuka késisan kasiharĕp kawĕkas aṅililan,
akara-karā tĕkā nikanaṅ antaka ri sira huwus,
ri pati nikaṅ prawīra wiratī dadi yar aṅĕn-aṅĕn,
kapasukan āmbĕk apĕs anaṅis ta sira udahani.

Daśamukha was left desolate, pitiful and baffled. He thought that death would come to him very soon, as all his heroic commanders had been slain. The longer he thought, his mind was affected by despair. He wept apprehensively.

49. Ah-ah aparan prayojana nikaṅ sukan inaṅĕn-aṅĕn,
apa pakĕnā nikaṅ wibhawa bhaṅga wirasa rinasan,
tuhu-tuhu māwasāna wiṣa taṅ wiṣaya maṅawaśa,
si pati sipat-sipat niṅ ahurip syapa luput irikā.

XXIII

'Ah! Ah! What is the use of thinking about a luxurious life. What is the use of the enjoyment through power, pride, and sensorial pleasures. In fact it will end up in misery if one is dominated by the sensation of the senses.'

50. Nahan ikanādi niṅ [ṅ] ujar adīna dinadak i hati,
wahu-wahu yar kĕnèṅ lara larad siga si galak alök,
dadi saṅ anak manaṅguhi manuṅgĕna riṅ aṅĕn-aṅĕn,
kalaki-laki nya riṅ raṇa ya tékana lĕkasakĕna.

Thus were among others his words which came to him for the first time. When an evil person comes face to face with great danger, then he realises his misconduct. So his son addressed him, asking him to pull himself together. He should think of fighting on the battlefield as a man [the time of] which will come soon.

51. Huwus amaṅun manah nira saṅ Indrajit aṅaji hĕnĕṅ,
tar awĕdi mātya matri ta sirāṅusira kapuruṣan,
mĕtu mapulih palar kapalisa ṅ musuh awisa pisan,
alaha mĕnaṅ maganti ya gatāgata gati nikana.
a. BDE śira. d. B ala amĕnaṅ. C yāgatāgata gati nīkana.

After comforting his father, Indrajit recited formulas silently. He was not afraid of death, on the other hand he wished to strive openly for gallantry. He went out to fight, hoping to be able to destroy the enemy once and for all. 'Victory and defeat go either way, it keeps changing,' so he thought.

52. Sawĕtu saṅ Indrajit jitasabhā subhaga saha bala,
lawan ikanaṅ striyottama taman dadi sira* kapasah,
anakĕbi dibyarūpa ghariṇī nira asama-sama,
wĕka-wĕka apsarī saphala dibya sira tiru-tirun.
*BDE. b. K dadi kapasah.

When the famous and world conquering Indrajit came out with his soldiers, his excellent wives did not want to be left behind. His wives were divine looking ladies, without equal, daughters of heavenly nymphs, who were excellent [in virtues] worthy of being taken as examples.

XXIII

53. Pitu ta sirāpisānak adulur drĕdha hati matĕguh,
manah anulus rikaṅ pati patibrata tar alaṅ-alaṅ,
tuhu-tuhu* waṅśajāti malilaṅ [ṅ] ikanaṅ aṅĕn-aṅĕn,
muliha riṅ Indraloka maluy āpsari subhaga muwah.
*BCDE. c. K tuhu waṅśajāti.

They were seven in number all related to each other, firm in loyalty to each other and to their husband, truly willing to follow him to death without reservation. They were really people of good lineage and their minds were undisturbed as they wished to return to the abode of Indra, to become felicitous heavenly nymphs again.

54. Paḍa sudhīra wīra ikanaṅ bala maluy umasŏ,
gaja ratha sārathi stithī titah nya tahu tan inutus*,
satata tikān titik makana riṅ raṇa pakĕna lanā,
butirĕn awak nya wok nya makusut suku ya bakikulĕn.
*BCDE. b. K ta pinutus. d. BCDE awak nya wak nya.

His soldiers were all courageous and ready to attack. Elephants, wagons, and drivers were firm in performing their individual tasks without waiting for orders as they were all experienced. They were always disciplined to be successful in the battlefield. Their bodies were full of scars, their beards were dark and their feet were sturdy.

55. Sapalaga niṅ balā mabalaṅan makĕkĕr akalaṅan,
makaparupuh ri puṅkuran i wiṅkiṅ analibukuṅi,
kapibala aprakampya kapahūṅ inamah-amah amūk,
pinarĕbutan [n] inambulan* inumbanan uwal anuwul.
*BCDE. d. B panarĕbutan. K inĕmbulan.

The strategy of their attack was that they attacked with missiles and formed solid mobile units, attacking the rearguard or swinging [from the flanks] to surprise the rearguard of the enemy. The monkey-army however was solid, though they were scolded at or threatened, the monkeys kept fighting, they escaped from the combined attack of the demons with missiles and retaliated in the hand to hand fight that ensued.

56. Watĕk apapan tĕkānĕwĕk apan tahu turuṅ* inamĕs,
masinapi bhūṣaṇa nya masinaṅ sana-sini lumarap,
mahulap ikaṅ watĕk kapibalān wulat i ya mahalĕp,
kadi tuhu-tuhwa tan [n] alaha yan parĕn anuwul anūb.
*BCDE. a. BCDE aṅamĕr. K tuhu inamĕs.

XXIII

Soldiers with shield and swords came. They were experienced soldiers and were never defeated. Their uniforms were brilliant and shining brightly, the monkeys were dazzled when they looked at their glowing appearance. It was as if they were really irresistible when they started to fight at close range.

57. Lawan agalah manimbaṅi manāmbĕhi halĕp aṅiriṅ,
kagiri-giri n-tihaṅ ri harĕpan niṅ apapan aparö,
haga-haga tékanaṅ wray agalak ginulumi ginalak,
wahu kaguliṅ linūd iṅ apapan [n] apan agalak atah.

Other units, armed with lances supported them in fine arrangement. Dangerously they placed their lances in front of their shields. The monkeys were courageous and wild and agitated when the demons closed down on them. They fell over and the demon units with the shields overwhelmed them savagely.

58. Saṅ apapan arddha darppa maharĕp r-ahata mamuguti,
winatu ya riṅ śilātala tikĕl saka tĕlu kaguliṅ,
ayak-ayak iṅ kuyaṅ-kuyaṅ asāk kayu-kayu pamalu,
hana katibān gunuṅ matĕmahan ta payag arawayan.

The demon-units armed with shields were in high spirit and wanted to defeat the monkeys, but they were battered with rocks, so that the shields were broken by three and three. They were stabbed with trees, so that the handles of their maces were broken. Many of them were battered by the rocks, so that their ranks became shaky and broken.

59. Watĕk agadā madan ya maṅadĕh mapapan apan aṅĕl,
ikanaṅ alori lot ya mamupuh mamalu maṅimulu,
makrĕtala matri kinrakan ikaṅ kapi ya kapĕlĕṅĕn,
maṅawur añakra makrama ṅ acakra kakrĕcik aṅĕné.

d. C makram-kramaṅ.

The demons armed with clubs marched forward to relieve the units with shields, because they were exhausted. Those armed with missiles were battering the monkeys incessantly. Shouting loudly those armed with swords charged at the dumfounded monkeys. Then the demons showered the monkeys with salvoes of discs which were right on target.

XXIII

60. Pijĕr atugur bĕtah bala saṅ Indrajit atĕguh atah,
sira kalalah ri kālaha nikaṅ musuh awisa masö,
nrĕpasuta Lakṣmaṇékana lawan nira maṅadu yaśa,
paḍa kinawih riṅ astra nipuṇèṅ panah apanas atīs.

The soldiers of Indrajit held their positions firmly for a long time. They were eager to defeat the enemy and thrust forth forcefully. Prince Lakṣmaṇa was his opponent to match their might, as they were experts in weaponry, especially in the field of fire or water-arrows.

61. Prathama narāryya Lakṣmaṇa huwus mamanahi rumuhun,
hana ta ya Baruṇāstra pamanah nira salilamaya,
maya ikanaṅ tĕgal taya ṅ upāya riya dadi tasik,
bala niraṅ Indrajit kalĕbu durbbala paḍa kapĕlĕk.

First the noble Lakṣmaṇa discharged a Baruṇa-arrow just to test [the power of the enemy]. As if by magic the field was turned into a sea with no chance [for the enemy] to ward it off. The soldiers of Indrajit were in great trouble, as they were on the verge of being drowned.

62. Jwalita murub śarāgni pamalĕs nira maṅalad-alad,
ya ta umuruṅ wway adway alayū kapanasan anasar,
huwus ikanaṅ wway adway ikanāṅ apuy-apuy apulih,
ri taya nikaṅ tahĕn ya tamatan patahĕn apulihan.

A brilliant shining fire-arrow was Indrajit's answer to it. The arrow emitted flaming fire which drove away the water. After the water was driven away, the fire turned to attack, and because there was no wood, its attack could not be repelled.

63. Maluy amanah saṅ Indrajit anéka mĕtu riya mulĕk,
prakaśita āsurāstra ya mamĕtwakĕn asi muśala,
paraśu gadā triśūla masuluṅ-suluṅ adulur apuy,
wugari halaṅ* mawor watu lĕbu mĕlĕk alatu-latu.

*BDE. b. BCDE prakaśa ta. d. K hilaṅ.

Then Indrajit released another arrow which issued all kinds of weapons, namely the well-known *asurāstra* (demon-arrow) which brought forth swords, hammers, axes, clubs, tridents in great columns, followed by fire, all kinds of missiles mixed with stones and billowing hot dust.

XXIII

64. Apa panalah rikā hana mahéśwaraśara śaraṇa,
panah umaṅan [n] asiṅ pinakasañjata linĕpasakĕn,
ya ta pamanah niraṅ taruṇa Lakṣmaṇa maṅalahakĕn,
hilaṅ apasah sa-sañjata saṅ Indrajit asiṅ umĕsat.

What type of arrow did he [Lakṣmaṇa] use for protection? It was the *mahéśwaraśara* (the arrow of god Mahéśwara) which consumed all kinds of weapons shot at him. That was the arrow young Lakṣmaṇa used to ward off the attack. Smashed and shattered, all the arrows of Indrajit disappeared.

65. Kaparibhawān maṅèl kapuritĕn satata pinanahan,
kucĕm aku liṅ nirār daṅu-daṅū bali kari balawān,
gaja ratha aśwa sārathi saṅ Indrajit inarah-arah,
pralaya layah kabèh nirawaśéṣa sira juga salah.
b. C sirār.

Because of exhaustion [Lakṣmaṇa] became impatient, as he was showered with arrows for a long time. 'I am ashamed,' he said, 'as in the past I was very powerful.' So he aimed at the elephants, wagon and driver of Indrajit, and wiped them out completely. Only Indrajit was saved.

66. Aṅilil anéka paṭṭaka paḍāmrihata sira masö,
taya ratha tā paśarathi* ya kéwala ta sira mamūk,
dadi pinanah riṅ indraśara rudraśara winarayaṅ,
ya mĕgatakĕn gulu nikana saṅ Daśawadanasuta.
*BCDEF. a. CDEF. aṅĕkapaṭṭaka. b. K tāpisārathi.

Some units remained and with them he [Indrajit] attempted an attack. He had no wagon, no driver, he was alone fighting with all his might. So [Lakṣmaṇa] shot at him with Indra and Rudra arrows which severed the neck of the son of Daśawadana.

67. Kalawan ikā ta ghāra nira saṅ pitu mati ya kabèh,
brata nikanaṅ patibrata nahan ya ta ginawayakĕn,
mamuji saharṣa saṅ rĕṣi tumon i kapati rasikā,
jĕnu saha puṣpawarṣa tumibā satata ya sumawur.

Also his seven wives followed him to death, fulfilling their vow to always be faithful to their husband. The sages delightfully praised them when they saw them committing sattee, a rain of cream and petals of flowers fell down intermittently, everywhere.

XXIII

68. Ri pati saṅ Indrajit jaya-jayèn gaganatala humuṅ,
umuji saṅ āryya Lakṣmaṇa wĕnaṅ maṅalapi kasusuk,
suka hati niṅ hyaṅ ahyun aṅalĕm lĕmu-lĕmu magiraṅ,
manawurakĕn ta gandha riṅ awaṅ-[ṅ]awaṅ awaṅi marūm.
d. CDEF hanawurakan.

When Indrajit was slain, the hymn 'Victory! Victory,' was heard loudly in the sky, giving praise to the noble Lakṣmaṇa who succeeded in eliminating a mighty enemy. The deities were delighted and full of praise, glowing with happiness. They showered down sweet-smelling fragrant perfume [from the sky].

69. Daśawadanātidīnatara tā śaraṇa nira huwus,
pati niṅ anak lawan bala kadi pwa kayu tinutuhan,
tuhun ikanān awak hana iwĕh nikana mahuripa,
niyata tibā nikāta waduṅĕn [n] ikana saṅ atahĕn.
d. B nikana.

Daśawadana at last was bereft of his protectors, very deep in grief. After the death of his sons and attendants [he was] like a tree bereft of its branches. Although he was still alive it was very hard to stay that way, as it was imminent that the woodcutter would chop off [the trunk].

70. Taya ilagan lumakwa malagā juga saphala mamūk,
mabĕnĕr awās ya ṅ antakawasāna samara maraṇa,
dadi mari dīna dāni ta manah nira niratiśaya,
umaluy amuntaraṅ tar* atakut pĕjah aciha-ciha.
*S. b. B waśāna. c. F niratisaya. d. BCDEF taṅ. K tatar.

It was unavoidable that he should enter combat and fight to the end. It was clear and obvious that he would die on the battlefield at the end. So he stopped worrying and pulled himself together. He regained his spirits and was not afraid anymore, in fact he was free and easy.

71. Tumama mahoma riṅ Śiwasabhā grĕha padiwaharan,
Parama-Gurūgra bhīṣaṇa sirékana inawatakĕn,
mĕtu ta mataṅkil iṅ waruga* saṅ dwijawara humaḍaṅ,
umadĕg aśānti maṅgala nagéri pañarita nira.
*BCDEF. c. K waruṇa.

XXIII

He went to pray and made offerings in the Śīwa-temple, and invoked the horrible Parama-Guru. He went out to go to the *waruga*, where the excellent brahmins were standing waiting reciting formulas which brought forth calmness of mind and eternal Bliss in his undertaking.

72. Kala saha śaṅkha śaṅghaṇi kanānuni mamawa suka,
padahi paḍāṅiriṅ [ṅ] ati hatur nikana n-uni parĕṅ,
suka hati saṅ Daśāsya ri siraṅ dwija majaya-jaya,
manawurakĕn ta dāna atigorawa ri sira kabèh.
a. EF saṅghuṇi.

Horns and trumpets, were noisily blown in turns giving rise to joyousness. The drums accompanying them, were played together in arrangement. Daśāsya was happy, as the brahmins were chanting 'Victory! Victory!' With full respect, he threw coins to them.

73. Bala mabalĕm [m] umanti wĕtu saṅ prabhu Daśawadana,
upakaraṇèṅ raṇāṅgaṇa huwus hana hinaḍaṅakĕn,
pinasuk iraṅ rasuk hana rukuh nira kanaka maṇik,
dumilah abāṅ sĕnö nya mahĕniṅ kadi ta hati nira.
c. F irāṅ.

The soldiers waited calmly for the marching out of king Daśawadana. All war-equipment was ready. He put on his armour and helmet studded with gold and jewels. It shone brightly, red and clear like his conscience.

74. Krama umanèk sirèṅ ratha magöṅ kinūṣa riṅ ĕmās,
kadi ta ya śrĕṅga niṅ giri Sumèru kāñcana maya,
kuda kadi ratna markata katon awak nya mahijo,
ya ta umadĕg [g] ikaṅ ratha sirāta Sūryya sadrĕśa.
a. D siré. d. CDEF umatĕk ikaṅ.

Then he mounted his great wagon which was decorated in gold, resembling the golden top of the mountain Suméru. The horses were green coloured shining like jade. Then he stood in his wagon looking exactly like Sūryya, the Sun-god.

XXIII

75. Bala nira bhāra ujwala paḍārasuk [k] inĕmasan.
ya ta lumiput tumūt marawayan marĕk ratha nira,
wulu ni papanya cāmara mirah madanta ya muré,
kadi ta ya mégha yan wahu kĕné sĕnö hyaṅ Aruṇa.
a. E paḍāṅrasuk. d. F wawu.

His soldiers were heavily decorated, wearing golden plated armour. They surrounded and followed his wagon closely. The tufts on their shields were made of reddish yellow *cāmara*-hair hanging down, looking like clouds hit by the rays of the sun.

76. Kanaka karat-karat nya kumilat-kilat kagurilap,
tabĕ-tabĕhanya* ghūrṇnita tĕkĕṅ diśāntara humuṅ,
dhwaja kadi waṅkawāsĕmu kuwuṅ-kuwuṅ [ṅ] ubar-abir,
kadi ta hudan magöṅ wiṣa panah nya tīkṣṇa mapanas.
*BEF. b. BE digāntara. F digantara. K tabĕh-tabĕhanya.

The rims were made of gold brilliantly shining, and their drums were booming filling up the ten directions. The banners looked like rainbows and standards were resembling lightning flashes. The poison of their hot sharp arrows were like a heavy rain.

77. Tĕka ta umaṇḍĕm aṅrĕpa manaṅ ya maṅhrik* aṅakar,
tuwi bala saṅ Raghūttama masö tumindak aṅigĕl,
paḍa ta galak nya yan patĕmu kapwa dhīra mapupuh,
kadi bubula ṅ lĕmah n-inidĕkan matĕmpuh atugur.
*BCDEF. a. F maṅrĕpa. K maṅhrĕk.

They came, and took position. Some were squatting, some lying on their stomachs opening their mouths and roaring, expressing their eagerness to attack. Also the army of Raghūttama moved forward, marching and dancing. When they clashed with each other, a gruesome fight ensued. The earth seemed to collapse, trampled and trodden down by those attacking and defending.

78. Umĕlĕk ikaṅ lĕbū dadi pĕtĕṅ raṇāṅgaṇa pĕpĕt,
taya ta tumon lawan ya majĕmur muṅur-muṅur arok,
pati ta masö patih nya n-aṅusī asiṅ tan apiliḥ,
sakatĕmu dé nya dīna dinudut tĕwĕk nya kawatĕk.
c. C tat amilih. BD tat apilih.

XXIII

Dust whirled up, and the battlefield was in pitch darkness. They could not see friend or foe, but they were mixed and confused. The order [of the king] to his ministers was just to attack and kill, whoever it was, who came their way. Whoever it was, once they met, one of them would be slain or bereft of his dagger.

79. Wray aku ta liṅ nikaṅ wray i paḍa nya wānarabala,
sy-anu aku rākṣasa prih aku rākṣa liṅ nya sawanèh,
ḍĕh apa karih asiṅ sakasikĕp pramāda ya pati,
tak aharĕp iṅ hurip pati patĕmwaniṅ sabhuwana.
b. BDE pri aku. c. B yāpati.

'I am a monkey,' thus said a monkey to his fellow, another member of the monkey-host. 'I am such and such, a demon. Please help me,' another spoke 'Ah! Why bother? Whoever is seized or negligent he will fall. I do not want to stay alive. Death is the end of everyone/everything.'

80. Makakĕrĕcĕk makik hana maṅaṅ maṅaṅgul anukĕr,
hana kawilĕt gulū nya riṅ ikū ikaṅ kala wanèh,
kasiku wĕhaṅ nya bāp kapisahut sihuṅ nya maṅani,
kapacilu lèn kapik kapihĕḍĕs tĕḍas kĕna hiḍi.
b. D kabèh.

They were tumultous, shouting with their mouths wide open, parrying but also falling into difficulties. There were demons whose necks were strangled by the tail of the apes, others were elbowed on their jaws or injured all over their bodies bitten by monkeys, who in turn were trapped and dragged. Others were screaming as they were knocked down on their heads with a hammer.

81. Paḍa ta nanā nya téka mati rāh nya rodra humilī,
ya ta maḍĕmi ṅ lĕbū mari mĕlĕk hilaṅ pĕtĕṅ awās,
akara-karā ikaṅ kalana rākṣasénarah-arah,
mati saka sèwu śīrṇna pinanah niraṅ Raghusuta.
b. BCDE maḍĕmī lĕbu. d. F sirṇna.

Both sides took a beating, many were killed, blood streamed awfully. It dampened the whirling dust and the sky cleared. Raghusuta carefully aimed at the wicked demons and they were mowed down by his arrows by thousands.

XXIII

82. Jaga-jaga saṅ Daśānana tumon balārddha mananā,
ratha nira śīghra gumrit umasö amogha kawaluy,
pinakanimitta niṅ [ṅ] alaha riṅ raṇekana huwus,
tĕka taṅ aṅin riwut makadulur gagak malimunan.
b. CE atiśīghra.

Daśānana was ready when he saw his attendants were destroyed. He wanted to move his wagon forward speedily, but suddenly it could not move, as a thrust of thunderstorm came up against it, followed by crows and darkness. That was the sign that he would be slain in battle very soon.

83. Ndā tar kagyat tar āśā rasika ta saṅ amūk mūrkka rājā Daśāsya,
ṅ-kon taṅ wadwāmrihātah krama dadi ta masö saṅ Wirūpākṣa nāma,
muṅgwiṅ hastin panuṅgaṅ mamawa ta ya lipuṅ tīkṣṇa bhinnār putĕr nya,
saṅ Sugrīwa mapag yèṅ raṇa mati kapisan tar pasārān tinampyal.
b. B wīrapakṣa. c. B hasti. D bhinna. F hastina. d. B Sugrīwā. 1a pasaran. CDF tan pasarān.

King Daśāsya was not surprised nor dejected, but he became angry and wanted to fight as hard as possible. He ordered his soldiers to fight courageously. So Wirūpākṣa moved forward, mounted on an elephant, holding a sharp lance, which he rotated violently. Sugrīwa met him in combat, and killed him easily with one blow.

84. Saṅ Dhūmrākṣa masö masĕṅhit apulih tan polih* amrih atah,
saṅ Sugrīwa siromatī ya tinibān wuṅkal kariṅkĕl rĕmuk,
mahyāmūk ika saṅ Mahodara masö mahyun tumĕmwaṅ yaśa,
pinrĕp dé niraṅ Aṅgadèṅ raṇa rĕmuk-rĕmpu hulu nyāpasah.
*F. a. BCDE apulih tan olih amrih. K apulih amrih. b. B Sugrīwā. c. BF mayāmuk. d. CF rĕmpuh. D Aṅgadé.

Dhūmrākṣa jumped forward furiously, attacking with the purpose to push back the enemy, but he failed, as Sugrīwa battered him with a huge rock which smashed and shattered his body. Yelling loudly Mahodara advanced intending to gain fame, but he was blocked by Aṅgada who clubbed him to minced meat, so that his head was severed and hurled far away.

XXIII

85. Ri pati saṅ apatih tigaṅ waṅ Wirūpākṣa Dhūmrākṣa Māhodara,
makin alilaṅ awas yan* baśā ṅ antaké saṅ Daśāsyèṅ raṇa,
mĕtu sakala galak nirār wuk ikaṅ** wānarānékanā durbbala,
tutug apagĕh ikaṅ kaśūran rasé tan surud Rudra tulyèṅ galak.

*CEF. **BCDF. b. B awās yan baśaṅ. raṇaṅgaṇa. D awās yan baśā was saṅ antaké saṅ. K awas awaśyan baśā. c. EK wuk tikaṅ.

When his three ministers Wirūpākṣa, Dhūmrākṣa and Mahodara were slain, it became more obvious that king Daśāsya would meet his death in battle. Suddenly his courage emerged and he attacked the monkey-army who then were plunged into trouble. He was steadfast and heroic, not wishing to withdraw, and fighting savagely like Rudra.

CATURWIṄŚATI SARGGAH

CHAPTER XXIV

1. Tat kālān kadi Kālamrĕtyu sakalātyantèṅ galak yar pamuk,
   yékāṅsö nira saṅ Raghūttama tumūt saṅ Lakṣmaṇāṅimbaṅi,
   lāwan saṅ guṇawān Wibhīṣaṇa paḍāmĕṇṭaṅ laras nirbhaya,
   raṅkĕp riṅ guṇa agra niṅ kakawihan agrèṅ kawīran sira.
   a. CD pamūk. b. C sékāṅsö.

   When Daśamukha was seen fighting fiercely like Kālamrĕtyu incarnate, Raghūttaına stepped forward flanked by Lakṣmaṇa and Wibhīṣaṇa, fearlessly drawing their bows, they were all full of virtues, exalted in faculties and valour.

2. Sāṅsö saṅ tiga déwata Tripuruṣa pratyakṣa māwak katon,
   saṅ hyaṅ Tryagni murub paḍā nira dilah tulya ṅ manah tan paḍĕm,
   maṅkin dhīra aho ahaṅkrĕti nikā saṅ krūra Lĕṅkādhipa,
   tar kéwran lumagèṅ tigaṅ waṅ amanah māna ṅ manah nimna ya.
   c. BCDEF ahaṅ hati nikā. d. BCDEF tan. D mānaṅ mana nimĕna ya.

   When the three heroes, who looked exactly like Tripuruṣa incarnate advanced, their hearts were burning like god Triagni (Three fires) flaring up incessantly. The pride and courage of the wicked king of Lĕṅkā became more apparent, as he felt that he could easily fight the three archerers. He was arrogant but inwardly depressed.

3. Lwir niṅ hrū nika saṅ Daśānana katon atyanta riṅ kādbhuta,
   siṅhā wyāghra ulāgalak mĕtu mulĕk saṅkèṅ panah ṅ āsura,
   tan kāntun ṅ asukanta bhīṣaṇa asiṅ satwāgalak nā mulĕk,
   agnéyāstra panah apuy pwa pamalĕs saṅ Rāma lĕs līna ya.

   The arrows of Daśānana were of amazing and surprising types. His *asura-śara* (demon-arrow) issued lions, tigers, wild dragons in great numbers. The *asukhānta* (pain without end) arrow was no less dangerous, it also brought forth all kinds of wild beasts in great numbers. They were nullified by Rāma's arrow of fire, which made them disappear.

XXIV

4. Mowah hrū nika saṅ Daśāsya mamanah riṅ [ṅ] astra rodrādbhuta,
multak taṅ muśalā* triśūla krĕtalārūg ryyagra niṅ hrū mĕlĕk,
wuṅkal lèn alaṅan hilaṅ haliliṅĕn sāsiṅ kĕnā dé nikā,
gandharwwāstra panah pratīta panulak saṅ Rāma riṅ maṅkana.
*BDE. b. BE yyagra. CK muśala. d. D rī.

Again Daśāsya discharged an amazingly dangerous arrow, as from its point burst forth hammers, tridents, swords, knives, rocks and missiles which wiped out everything they hit. At that time Rāma released the *gandharwāstra* (an arrow which issues *gandharwas*) to eliminate them.

5. Yan sor bāṇa nira ta saṅ Daśāsya śīrṇṇa,
pahyā niṅ rĕṣigaṇa riṅ nabhastalāwū,
ndā tañjrih inalah-alah masö tar olah,
puṅgĕl taṇḍa nira pĕgat pisan kĕnāstra.
a. D yèn.

When the arrows of Daśāsya were eliminated [by those of Rāma], the groups of sages in the sky were cheering clamorously. But Daśāsya was not afraid though all his arrows had been destroyed. He held his stance, though his standard was broken, hit by an arrow.

6. Tan pamwas kuda nira dé niṅ astra rimpuṅ,
lāwan sārathi nira tan pasāra śīrṇṇa,
rĕmpak taṅ ratha pinanah manah tar éněh.
sāmbut taṅ lipuṅ umasö lĕpasakĕn ya.

Not to mention his horses which were mutilated, also his charioteer who was killed easily. His wagon too was smashed by an arrow, but his mind was not troubled. He grabbed a lance, stepped forward and launched [it toward his opponent].

7. Mèh prāptāṅ lipuṅ i narāryya Rāmadéwa,
yatnāntĕn nira sumawat sawèt nirār wruh,
abhyāsèṅ samara mariṅ wulat nirāwās,
hétu nyān kĕna pinanah lipuṅ ya puṅgĕl.
c. D abhyasé.

When the lance was about to hit the noble prince Rāmadéwa, his younger brother saw it and hurled it aside with an arrow. He was experienced in fighting, that was the reason why he was very alert and could break the lance in two with an arrow.

XXIV

8. Muntab krodha niraṅ Daśānana tumon kontāsi kontal tikĕl,
sāmbut konta wanèh kinon ira ta saṅ Rāma prayatnā huwus,
ai Rāma nda wulat prayatna ta-kĕmit héman [n] ikuṅ Lakṣmaṇa,
byaktā yan mati dé nikiṅ lipuṅ apan sy-Amogha tan wyartha ya.
d. BCDE byakta nyan.

Daśānana was furious when he saw his lance broken and hurled aside. He grabbed another, and warned Rāma to be prepared: 'Hey Rāma, look out! Look after Lakṣmaṇa. Clearly he will be killed by my lance, because Amogha never fails.'

9. Nā tojar nira niścayāṅlĕpasakĕn tékaṅ lipuṅ tan luput,
limpad pyah niraṅ aryya Lakṣmaṇa tibā tībrānaṅis saṅ* kaka,
āśāsū sira saṅ kapīndra kapĕgan [n] āmbĕk nikaṅ wré kabèh,
n-ton saṅ Lakṣmaṇa mūrccitāṅĕsah asih saṅ siddha muṅgwiṅ laṅit.
*BDEF. C[s]aṅ.

Thus he said with conviction, and hurled his lance. It hit the noble Lakṣmaṇa and tore open his stomach. He fell and his brother fell upon him, weeping. Hopelessly the king of the apes wailed and the monkeys were thrown into grief, when they saw Lakṣmaṇa swoon away. The perfect beings in the sky mourned.

10. Prajñā saṅ kinawih Wibhīṣaṇa wawaṅ puṇḍut ta saṅ Lakṣmaṇa,
mundur mūr sakarĕṅ watĕk ta ikanaṅ kontā r-alap ṅ oṣadhi,
pöhīkaṅ kani nirwikāra mabaṅun saṅ Lakṣmaṇāñañjali,
sakwèh saṅ manaṅis miṅis mari maruk maṅhrūk watĕk wānara.

The wise and skilful Wibhīṣaṇa quickly picked up Lakṣmaṇa and brought him behind the lines. He pulled out the lance as soon as he had the chance and applied the cure by sprinkling [the water of the *braṇitasandhinī*] until the wound was healed. Lakṣmaṇa woke up and made his obeisance. All who wailed stopped crying and laughed, the monkeys raised a thunderous howl.

11. Hāh saṅ Māruti dibya māraṇa hilaṅ dèntār alap ṅ oṣadhi,
śuddhékā ṣuyaśanta siddhi satirun riṅ maṅhurip* rāt kabèh,
nā liṅ niṅ bala wānarāmuji wijah n-ton jīwa saṅ Lakṣmaṇa,
saṅ Rāmāta maṅolakĕn gĕmĕ-gĕmĕn gön niṅ giraṅ riṅ [ṅ] ari.
*BCDE. b. FK dèntāṅhurip.

'Ah, Māruti! How excellent! The wounded was cured by the herb you obtained [from Himagiri]. Your merits are indeed perfect and pure, worthy to be taken as an example by those ruling over the people.' Thus spoke the monkey soldiers when they saw prince Lakṣmaṇa was well again. Rāma embraced his younger brother, full of true affection and delight.

12. Tan polih hamĕṅan niraṅ Daśamukā polih ḍatĕṅ tā-mulih,
maṅhundaṅ ratha sāra sārathi wanèh śīghrār panèk riṅ ratha,
agyā mātyana mātya mo tar apilih dé nyān pulih liṅ nira,
gumrit taṅ ratha gumrĕhīta* hati saṅ śūrān kudāṅhrik masö.
*B. a. tan poli. b. BCD maṅundaṅ. d. CEF śumrĕhīta. śūrā. D. śumrahīta. K sugrĕhīta.
Daśamukha was at his wit's end, as he had failed [to kill Lakṣmaṇa] and returned home. He ordered another wagon with a powerful driver. Quickly he mounted on to it. He wanted to kill or be killed in a short time. He would not opt out for any of them. Thus he thought. His wagon advanced with a crackling sound, agitating the heart of the hero, while the horses sped forward neighing.

13. Sandéhāta manah hyaṅ Indra tumahā saṅ Rāma sorèṅ raṇa,
yatnāwèh ta sirāstra Guhyawijaya Brahmāstra lāwan ratha,
tan lèn sārathi Mātalīkana kinon nityé karākṣān* nira,
muṅgah saṅ Raghuputra riṅ ratha maṇik saśrī lawan saṅ [ṅ] ari.
*BCDEF. b. B Guyāwijaya. F Guhyawijayā. c. BE Māthali. D nitya. K karaksakan. d. BEF makin.
God Indra was doubtful in his heart, thinking that Rāma might be defeated in battle. (Out of) concern he gave him the arrow Guhyawijaya and the arrow of Brahmā together with a chariot. Nobody else but Mātali was ordered to be the charioteer and to guard him. The son of Raghu and his younger brother mounted the beautiful chariot bedecked with jewels.

14. Anantara naréndraputra hana riṅ rathottama pawèh hyaṅ Indra ri sira,
watĕk rĕṣi riṅ antarikṣa anumoda maṅhudanakĕn ta gandhakusuma,
mulat ta sira saṅ Daśānana sawismayāmaya-mayājayā nrĕpasuta,
Daśāsya sira dhīra wīra tuhu jāti śūra sira tan surud tar arusuh.
a. BCDE anāntara. d. BCD tar. har arusuh. EF sira tar.
Without delay the prince had already mounted the beautiful chariot given by god Indra to him. The groups of sages in the sky expressed their approval by showering down fragrant flowers. Daśānana saw this with dismay, and it dawned to him that the prince would be victorious. He was however unwavering and really courageous, so that he did not want to acknowledge defeat and be unfair.

XXIV

15. Masö ta masilih panah paḍa mamĕtwakĕn kanipuṇan niṅ astra sakala,
naréndra Raghuputra pūrwwa mamanah ta pāśupatapāśa śūla ya mulĕk,
Daśāsya mamanah rikaṅ bhujagapāśa yékā umĕlö panah nrĕpasuta,
saroṣa sira dé nya śīghra mamanah muwah hibĕk ikaṅ nabhastala pĕpĕt.
d. D nabhāstala.

They came forward, exchanged salvoes of arrows to show their skill in all weapons. First prince Raghuputra released a *pāśupata*-arrow, which emitted snares and lances in great numbers. Daśāsya discharged the dragon-arrow, which swallowed all the arrows of the prince. The prince shot forcefully and speedily, so that the sky was filled up with them leaving no space.

16. Parah kĕna ta saṅ Daśānana nanā tĕḍas ḍaḍa nirārddha mūrccita tibā,
mulat sabhaya śīghra sarathī nirālayūmĕgil awak nya ḍuṣṭa matuhan,
samantara udhāni saṅ Daśamukāṅadĕg sira sudhīra mamrih atahĕn,
haro-hara si ḍuṣṭa sārathi manèk rikaṅ ratha muwah takut nya ri sira.

Daśānana was hit, his head and chest were shattered and he fell unconscious. His charioteer, seeing his master was hit, was terror stricken, and fled away to save his life. He was really treacherous towards his master. Meanwhile Daśamukha came to, and stood erect [in the chariot] to make his resistance. His heart filled with horror, the driver climbed back in the wagon.

17. Hanādbhuta sutīkṣṇa sañjata nira triśūla ya pawèh bhaṭāra ri sira,
yatéka pinĕniṅ nirojwala marab murub mĕtu ṅ apuy nirantara ri ya,
naréndra Raghuputra śīghra mamutĕr lipuṅ [ṅ] inabhimantra indrakuliśa,
parĕṅ mapulihan ya yar lĕpasakĕn ya kapwa dumilah gĕsĕṅ dadi hawu.
b. D nirāntara.

Rāwaṇa had a trident, a very powerful weapon, a grant of a deity to him. He held it in his hand, it was shining and flaming, as if emitting fire all the time. Quickly Raghuputra rotated a lance, while reciting the *indrakuliśa* (Indra's thunderbolt) formula. They released their weapons at the same time, [which clashed in the air] and were burnt to ashes.

18. Muwah sira mamèti sañjata wanèh anéka masilih-silih paḍa pulih,
Yamāstra hana Nairrĕtāstra Baruṇāstra guhyaka guhāstra āsuraśara,
sarūpa nikanaṅ sinañjata tatar tutug [g] aṅĕn-aṅĕn nirāmanah atah,
sudhīratara tan kacidra paḍa lakṣitān sira linakṣa siṅlar akalis.
b. BCD nainrĕtāstra. E āsurakṣara. c. BCDEF tatag. nirāmana atah.

XXIV

Then they looked for other weapons, attacking each other with them, but they were evenly matched. They had discharged the arrows of Yama, Nairrĕta, Baruṇa, *guhyaka* (demi-gods), *asura* (demon), and secret arrows. They used every weapon they could think of, but not one had success. They were both extremely courageous, alert, dodging or parrying all weapons coming to them and besides they were invulnerable.

19. Makin ta maparö sirār silih-usī silih-palu silih-tuhuk tahu-tahu,
bhramanta kadi cakra cañcala lanā matanḍaṅan atanḍiṅan maputĕran,
muwah maluwaran sirān tar aṅĕlih tar aṅlu tar aṅĕl karug-rag asuwé,
tawaṅ-tawaṅ awak nirār aṅĕn-aṅĕn ya ta pwa mahaṅan haṅiñ juga mibĕr.

a. F maṅkin. b. F cala.

When they came to closer range, they chased each other, struck and stabbed at each other skilfully. They moved like wheels, in circles competing in courage. They were separated for a moment, but without feeling weary or slowing down they pounded at each other for a long time. Their bodies seemed to be made of air, very thin and light as if they were flying like the wind.

20. Kĕdö sira kadi kya mindĕr athawā kadi pwa sapu hujwalénutitakĕn,
tatan sira katon katon taṅ awĕlū jugākulilinan mawās makalaṅan,
kadi pwa kalaṅan bhaṭāra Yama Kālamrĕtyu manawuṅ sirāṅadu laga,
asiṅ [ṅ] umasukérikā niyata yan pĕjah kapipisĕṅ rathān maputĕran.

They were moving in circles like a spinning comet or like a broom which was forcefully hurled around. They could not be seen, only the circle was seen very clearly rotating very fast, looking like the arena of god Yama and Kālamrĕtyu when they were fighting, competing in might. Everyone coming into the circle would certainly be killed, ground to dust by the rolling wheels.

21. Ri maṅkana nirār pijĕr maputĕran kadi pwa maliha ṅ lĕmah magiwaṅan,
girīndra gumĕgör iṅ agra kadi rūga rūpa ni gĕrĕh nya ghora gumuruh,
lamad-lamad amèt paran paḍa kasamburat kasarakat hilaṅ marawayan,
bhaṭāra Rawi manda-manda makucĕm samudra kumucak kakuñcaṅ atugur.

a. BDEF midĕr. malikaṅ. C maliha kaṅ.

When they kept turning around, the ground shook as if on the verge of collapsing. The peaks of the high mountains were trembling, as if they were breaking down, rumbling like thunder. The light clouds were dispersed thrown to all directions in pieces until they disappeared into nothing. The sun turned pale and dreary, the sea was billowing, swept along at all times.

XXIV

22. Rikaṅ gagana saṅ Gaṇāgĕnĕṅan iṅ grahāgraha takut sirāmrih* ajaga,
sasaṅśaya sirār kasuṅsaṅa tumoñ jagat riga-rigu grahāgraha kunaṅ,
tatan sawuwusĕn takut nikana taṅ watĕk wray akiḍampĕlan ya rumĕpa,
rikaṅ watu śilātalān pagĕnĕṅan wanèh nya mĕgĕgĕh kagöman aṅadĕg.

*BF. a. B ajagat. K siramrih. b. BF grahāṅgaha. BCDEF kunĕṅ.

In the sky the *gaṇas* (demi-gods) were holding on planets, apprehensive as they attempted to watch over them, fearing that they would be thrown in confusion as they saw the earth and the planets were drifting around. Not to be described was the fear of the monkeys, many were clutching at each other or clung on stones, others were just standing with widespread legs, terror struck.

23. Susārathī suśakti Mātali sirāṅgĕgö tali niṅ aśwa durbbala mahos,
mahos kĕtĕ-kĕtĕg nirān kadi tinampyal iṅ haṅin aṅèl maṅañjali sira,
makon lumĕkasāmĕkāsana laga ndya dona niṅ ataṇḍaṅ an tĕwas aṅèl,
jagat juga ya kāsih-āsihi naréndra sugyan uḍula ṅ lĕmah pwa katĕrag.

The excellent and outstanding charioteer Mātali who was holding the harness of the horses was in trouble and tired. He breathed heavily and his heart beat faster as if being slapped by the wind. Wearily he asked respectfully to conclude the fight: 'What is the use to prolong the fight. It is only tiring yourself out. Have pity with the world, my lord, perhaps the earth will collapse under the blows.

24. Musuhta ya matīs hiḍĕpta riya haywa maṅkana kĕnākĕna ṅ naya huwus,
salah linawanan mataṇḍaṅan apan mamèt kira-kirèkanāmala-malar,
ya mūrkka paracidra yānuru-nurū mururwakĕn i saṅ narāryya juga ya,
yadin palĕ-palĕh pilih kita pulih panumpala nikā kunaṅ mamĕnaṅa.

d. BCDE kunĕṅ.

'To you your opponent is not too hard to finish. Do not think thus, use a stratagem soon. It is not correct to fight him on physical terms, as he too is perhaps looking for a trick. He is evil and deceitful, he will wait until you are careless and then defeat you, if you are not careful. It is best that you also apply stratagem to win.

25. Damar maṅaraman [n] umèh pĕjaha hĕntya duh nya dumilah murub sapinaḍĕm,
nahan paṅupamé pamūk rasika mūrkka wiṣṭi biṣamèṅ sumaṇḍiṅ iriya,
mataṅ nya pahawās huwus huwusi taṅ lagā pĕjahi ṅ aṅjahit tribhuwana,
panah ta ya tumampanèṅ kapanasan kabèh kapana téki yan lĕkasana.

b. BCDEF biṣamaṅ. c. F tribhuwanā. d. BCDEF téka.

XXIV

'Your opponent is like a lamp shining bleakly, nearing extinction, because the oil is almost finished, it flares up once before it is extinguished. That is the comparison of his powerful and fiery attacks on you. Therefore you have to be careful. Finish the fight, kill the menace of the threefold world. Shoot at him, let him feel the torture of your arrow. Do it now!

26. Gĕgön ikanaṅ astra Guhyawijayāpraméya ya apan nabhastalamaya,
susūkṣma tuwi yātibhāra kadi Mèru Windhya Himawān bwata nyan inagag,
ikaṅ mata si bāyubajra makasūb iṅ agni warayaṅ nya sūryya sakala,
hĕlar nikana saṅ kagéndra ya wulu nya rudra sira muṅgwi puṅka nikana.
b. B inagan. c. BEF makasumbiṅ. CD makasum.

'Take the excellent Guhyawijaya (secret of victory) arrow, as it consists of air. Though very fine, it is very heavy like the Méru, Windhya, Himawān put together. Its point is like thunderstorm, containing fire which is as hot as the sun. Its feathers is the feathers of Garuḍa, very dangerous, and are put at the rear-end of the arrow.'

27. Nahan [n] ikana liṅ niraṅ prawara Mātali r-habĕt iṅ aśwa riṅ tali wĕsi,
madan ta siraṅ aryya* muṣṭi ta laras nirār tihaṅakĕn śilīmuka huwus,
ujar ta juga makramé sira tamar katon lĕpasakĕn ya sèp ṅ waṅ umulat,
Daśānana parah gulū nira parĕṅ pĕgat kasapuluh tibā kabarubuh.
*BEF. b. CDK. sirāryya. d. F. kabārubuh.

Thus spoke the heroic Mātali while lashing the horses with an iron whip. The noble prince prepared for action. He held his bow and put an arrow on. Without a word he took position, unobserved he released his arrow, one would be too late to see it. He hit Daśānana, all his ten necks were severed and fell down on the ground.

28. Atha ri pati niraṅ prabhu Daśawadana,
kapibala kadi sāgara gumuruh awū,
maṅigĕl akupik atri paḍa wija-wijah,
puji-puji ya mabiñcaluka kadi raray.

At the death of king Daśawadana, the monkey-host cheered thunderously, sounding like the ocean. They were dancing, they clapped with their hands noisily. They were full of praise and frolicked like children.

XXIV

29. Haṅin umirir aghūrṇnita bhuwana tĕḍuh,
jĕnu kanaka sumār sumawur [r]ata marūm,
agaru gugula dhūpa satata kumukus,
suragaṇa karuṇā sira maṅinakakĕn.

The wind blew softly, the world was quiet. Fragrant yellow cream was showered down everywhere. Sandalwood, bdellium and incense emitted vapour incessantly, due to the generosity and kindness of the gods.

30. Harṣāmbĕk rĕṣigaṇa siddha yar paśānti,
riṅ meghār hana sukamātra tar pagātra,
mwaṅ puṣpāñjali nira nā katon manojña,
lumrā taṅ bhramara mariṅ-riṅ antarīkṣa.
b. BCDE mukamātra.

The groups of sages and other perfect beings were delighted and recited hymns of peace. They were staying in the clouds full of happiness but unseen, only the expression of their respect was seen in the form of showers of beautiful flowers. Everywhere the bees were buzzing in the air.

31. Wibhīṣaṇa sirātitībra kabaran gĕlānāṅaraṅ,
manah nira ya kāsrĕpan wulat i saṅ kakāsih pĕjah,
drawa ṅ hati kamānuṣan kapasukan ṅ asih luh tibā,
tibākĕn ikanaṅ sĕkār i suku saṅ kakāñjali.
a. DE kabharan. d. F nibākĕn.

Wibhīṣaṇa was overwhelmed by a burden of sorrow and was mourning sadly. His heart was filled with grief to see his beloved brother killed. His heart seemed to melt away, weakened and penetrated by tender emotions. With tears flowing down [his cheeks], he strew flowers at the feet of his brother, as an expression of respect.

32. Kakaṅku kita hāh Daśānana nihan ṅhulun tiṅhali,
kṣamākĕna taman kĕnā ta riṅ upadrawāniṅgati,
apak para ri saṅ parārtha paramārtha doni ṅhulun,
mahāhuluna saṅ mahārddhika mahāt sirĕṅ rāt kabèh.

'My brother, O, Daśānana. Look at me and forgive me. Let me not suffer, because I left you, since I went to a unselfish person, and my purpose was the weal of others. I chose to be the servant of a great and noble person, who cared for the whole world.

XXIV

33. Nihan mahala yan paṅiṅgati anuṅ parèṅ* durjjana,
tan ora yaśa dona niṅ wiraha kéwala drohaka,
ṅhulun pwa makakāryya kāruṇika rākṣakā niṅ sarāt,
mataṅ nyan apagĕh hatiṅku kapasāha lāwan kita.
*BDEF. a. CK marèṅ.
'It is indeed wrong, if one goes over to a wicked man. There is no good intension at all in the desertion but treason. But I had done it, because I had pity for the world and wanted to be of service to the world. That was why my mind was set in deserting you.

34. Kunaṅ pwa kalaraṅku dènta mati dé nikaṅ durnaya,
ujarkwahayu ṅūni tat* pituhu riṅ sabhāpad wihaṅ,
ujar nikana saṅ Prahasta kĕna téki maṅké tĕka,
patinta saha mūla yéki ta phala nya sākṣāt katon.
*CDE. b. BFK tan.
'What makes me cry is only that you die because of misguidance. You did not follow my good advice in the council formerly, because of disinclination. Now you can see the [result of] the words of Prahasta, your death has come. From the beginning this result has been clearly seen.

35. Makin ta mapagĕh iké pamituhuṅku riṅ [ṅ] āgama,
tumon phala ni durnayanta riṅ ihatra saḍyāṇ ḍatĕṅ,
dĕlāha kari tan pawèha lara duhka janmāntara,
mĕné tuwi nihan ya hĕnti kita hantu wèt niṅ wihaṅ.
b. F ihātra.
'My devotion to religion is confirmed now, since I see the fruit of your misguided deeds. It has come at present, in future births it would not give sorrow and misfortune any more. It does now. See what you attain because you were [so] obstinate, your death.

36. Apan ṅwaṅ umahā mahöm umahawās raṣā niṅ naya,
adun saguṇadoṣa ṣaḍguṇa ya dānanānuṅ kĕnā,
awās hayu ni wastu niṅ wuwus awās ya yékālapĕn,
tatan [n] asiṅ-asiṅ hanā nika nayotpĕnāténayu.
'The reason I wanted to go deliberately to the council was to explain the real meaning of good guidance, to take counsel about the virtues and falsehood of the *ṣaḍguṇa* (six good conducts). What parts are applicable should be carried out. It was clear, that if you had taken the good advice, the result would be good. You should not set in accordance with counsel that was taken on the spur of the moment.

XXIV

37. Kita pwa mituhu ṅ salah salahasāku dèntèn sabhā,
subhāga tuwi tan hanāta inalapta śabdāhayu,
hayunta kaharĕpku wrĕddhya ya mataṅ nya kojar hita,
hatinta wiparīta wèt ni kawĕrönta* wīrèṅ raṇa.

*D. d. BCDEF wèt i. BCEFK kuwĕrönta.

'You had taken wrong counsel, you disappointed me in the council. Even though my advice was a good one you did not take it. I have the development of your wellbeing at heart, when I gave you that [good advice], but you were out of your mind, because of your eagerness to fight.

38. Tatan* sapituhun [n] apan rarayasih sumaṅkyé kita,
kakinta tuwi yukti katwaṅa samaṅgalān sĕmbahĕn,
sirāwara-warah rikaṅ hayu hayun hiḍĕpté sira,
tan ora rinĕṅönta śabda nira tulya tūban humuṅ.

*BCDEF. a. K tatak.

'You did not accept it, because a young man had told you [what to do]. But your grandfather, you should have respect for him, you should honour your elders. He had told about good things with your own good in mind. Nevertheless you did not listen to him. [His words] were just like poisonous chatter.

39. Wihaṅta ya tĕwas maṅèl mara-marah sirèṅ wwaṅ bahaṅ,
anéka upamé pamaṅsita nirèṅ wuwus yālapĕn,
apan [n] alĕpakĕn tamat [t] alap ikā kĕnoh liṅ nira,
sayogya pituhun tuhun matuha tan tinon tan tinūt.

b. BCDEF pamaṅsila. F. niré. d. BCD tar tinonton. EF ta tinonton tinut.

'It was your obstinacy that made him fail in giving teachings to a stubborn man. He had given you various examples and teachings that you should take, but you did not, even though they were really good. He was really wise and worthy to obey, but you had no regard for him and did not follow [his advice].

40. Gĕlāna kabaran tumon ṅ waṅ awamānacittāmahil,
r-ulih ta manaṅis asih maṅĕsah èṅĕh āśā sira,
muwah aku mataṅguh amrih awarah umās-wās kita,
wahil matĕmahan galak gĕlĕṅi tāku moghāndĕdĕl.

a. BDEF kabharan. BCDEF cittāmawil. b. C hanĕ. D hènĕ. d. B gĕlĕṅ ikāku. CDEF wawil.

XXIV

'He was truly sad to see a man of so contemptible mind. When he was back at home, he wept pitifully, he moaned sadly and hopelessly. Once again I attempted to explain and to warn you lengthily, but you were so scornful and furious. You repudiated me, even kicking me [on the face].

41. Adhā kalana līna riṅ hati hilaṅ panontāt-hiḍĕp,
tan ora hiniḍĕp wuwus suśaraṇa ṅwaṅ èwö ṅ hayu,
ri gön ni tan asihta gön galak alök hiḍĕp ni ṅhulun,
kalih ta kasulāpa tat* pituhu nīti saṅ nītimān.

*BCDE. a. C kalanā. b. BCDEF ĕwĕh. C BCDE i tan. a. FK tan.

'O, tyrant, you are so heartless, disdainful and stupid. You had no respect to anyone or good words, though I had your well-being at heart. Because of your lack of love and your great anger, my mind was very much perturbed and tortured, as you did not obey the guidance of a wise man.

42. Lukan tuhun ikā tahāṅku ta halād wihaṅ saṅ tahu,
apan ṅ waṅ abhimāna riṅ wwaṅ atuhāsahāsāsahaṅ,
hilaṅ hayu hĕli nya duhka pati pātakāgöṅ tĕka,
ah-o kaka nihan katon kita katuṅtuṅan dūryyaśa.

b. BCDF wwaṅ atuhā sahāyāsahaṅ. d. B kakuṅtuṅan. D katuṅan.

'Indeed, I was correct to think that you were wrong in disobeying wise people, because one who had insulted his elders and was cruel and malicious, his well-being and good life disappeared whilst his sorrow and death were near. Ah! My brother. This is the result when you have reached the ultimate of ingloriousness.'

43. Wibhīṣaṇa nahan ta sāmbat nira,
Raghūttama wawaṅ mataṅguh sira,
Wibhīṣaṇa huwus ta haywālara,
apan saphala saṅ Daśāsyār pĕjah.

Thus was the lamentation of Wibhīṣaṇa. Immediately Raghūttama admonished him: 'Wibhīṣaṇa. It is enough. Do not be so sad, because Daśāsya has died with honour.

XXIV

44. Praśāsta sira ṅūni sāmpun tapa, gahan ta sira cakrawarttīṅ jagat,
pĕjah sira taman surud riṅ raṇa, asiṅ mati mamūk ya mokṣātmaka.
b. G cakrawartti.

'He was known to have performed asceticism, and was a renowned universal monarch. He died in fierce combat. Who ever dies in battle goes to heaven.

45. Atīta rasikā tamat kiṅkiṅĕn, apan mati mahāprawīrèṅ raṇa,
kunaṅ kita iké gumantya prabhu, prabhāwa ni guṇanta śuddhānulus.
a. BDEFG tamar. c. BDEFG kunĕṅ.

'You should not grieve over him, because he died in great glory in the battlefield. On the other hand you have to succeed him as king, because your excellent virtues are truly faultless.

46. Pulih pahayu taṅ sa-Lĕṅkāpura,
kitékana siwin nikaṅ rākṣasa,
mudhanyana manah nikaṅ durjjana,
sacarmmin awĕniṅ manūtāgama.
c. BCDEFG udhahani. d. BCDEFG awĕnaṅ.

'Rebuild and beautify the whole country of Lĕṅkā. You will be the ruler over the demons. Make the evil minded demons realize [their wrong deeds] by good examples and devotion to religion.

47. Tatat sawarahĕn ri dé niṅ ratu, apat nipuṇa puṇyawān śīlawān,
tathāpi warahĕṅkwa tātah kita, pagĕh-pagĕha niṅ hiḍĕp don iké.
a. BCDE tatan. FG tatad. b. BCDEF apan. punyawās. G nipuna nyawās.
c. G warahĕn waṅ.

'You do not need to be instructed in the behaviour of a ruler, because you are wise, goodhearted, and of good conduct. Nevertheless I will give you some guidance, which is intended to strengthen your faith.

48. Nihan krama ni dé niṅ aṅdāni rāt, awakta rumuhun warah riṅ hayu,
tĕlasta mapagĕh magöm āgama, tĕkérikaṅ amātya mantrī tumūt.
c. C magĕh māgama.

'This is the way [how] to rule the world. Instruct yourself first to do good things. After you have established yourself in religious conduct, then the high raṇking officials will follow.

XXIV

49. Patih saṅ apatih patih satya ta, sabhrĕtya paricāra kapwācara,
tĕkèn anak anūt ulah tan salah, prajā ya milu jāgra nītī* hayu.

*E. d. BCDEFGK nīti.

'If the prime minister is obedient, then all the dependants and attendants will be obedient and loyal in all good behaviour, down to their children [who will follow to perform good conduct]. The whole population will also care for good guidance.

50. Prayatna riṅ ulah atah ṅ waṅ prabhu,
mawèha tuladan tirun [n] iṅ sarāt,
yadin salah-ulah sasar rāt kabèh,
panaṇḍa pada saṅ mawaṅ rāt tinūt.

d. D paḍa.

'The ruler should be extremely careful in all his conduct. He should give an example to the whole world. If he is wrong, then the whole world will be lost, which signifies that the steps of the king are followed by the people.

51. Lawan sira kinonakĕn katwaṅa,
apan hana bhaṭāra muṅgwīṅ sira,
wwaluṅ hyaṅ apupul ryyawak saṅ prabhu,
dumèh sira mahāprabhāwāsama.

b. EG muṅgwī.

'Besides he [the king] is supposed to be respected, because deities are in him· There are eight deities in the body of a king, which gives him power without equal.

52. Hyaṅ Indra Yama Sūryya Candrānila,
Kuwéra Baruṇāgni nahan wwalu,
sira ta maka-aṅga saṅ bhūpati,
mataṅ niran iniṣṭi aṣṭabrata.

d. BEFG nira.

'These eight gods are Indra, Yama, Sūryya, Candra, Anila, Kuwéra, Baruṇa and Agni. They are embodied in the king, that is why he should have cherished the *aṣṭabrata* (the eightfold meritorious acts).

XXIV

53. Nihan brata ni saṅ hyaṅ Indrālapĕn,
sirāṅhudanakĕn tumrĕptīṅ jagat,
sirāta tuladĕnta Indrabrata,
sudāna ya hudanta maṅlyābi rāt.
a. BDEFG ri. b. BDEF tumrĕpti.

'This is the meritorious act of Indra which you should follow: He gives rain to the satisfaction of the world. You should take Indra as an example and carry out his acts. Generosity is your rain overflowing the world.

54. Yamābrata* ḍumaṇḍa karmmāhala,
sirĕkana maluṅ maliṅ yar pĕjah,
umilwa kita malwa ṅ olah salah,
asiṅ [ṅ] umawarāṅ sarāt prih pati.
*G. a. BCDEFK Yamabrata.

'The meritorious act of Yama is 'punishing the evil-doers'. He punishes the thieves after they are dead. You should also punish the wrong-doers. Whoever gives trouble to the world should be eliminated.

55. Bhaṭāra Rawi maṅhisĕp wwai lanā,
ndatan kara śanaih-śanaih dé nira,
samaṅkana kitat alap paṅguhĕn,
tatar gĕlisa yéka Suryyabrata.
b. EFG sanèh-sanèh.

'The Sun-god (Rawi=Sūryya) always absorbs the water, slowly not forcefully. If you have to take [from the people] to obtain [something], you should do it the way the sun does, in a gentle way.

56. Śaśibrata humarṣuka ṅ rāt kabèh, ulahta mrĕdu komalā yan katon,
guyunta mamanis ya tulyāmrĕta, asiṅ matuha paṇḍitāt swāgatan.
a. G Śaśihbrata.

'The meritorious deed of god Śaśī (Candra=Moon) is to make the world happy. Your conduct should show kindness and tenderness. Your smile should be sweet like nectar, honour your elders and wise people and be kind to them.

XXIV

57. Haṅin ta kita yan paṅinté ulah,
kumawruhana buddhi niṅ rāt kabèh,
sucāra ya panonta tātan katon,
ya dibyaguṇa sūkṣma Bāyubrata.
a. BCDEFG yak.

'You should act like Haṅin (Anila = Wind) when you are investigating the conduct and behaviour of other people. Your investigation should be carried out in a proper and unobtrusive way. That is the excellent and subtle meritorious act of Bāyu.

58. Mamuktya ṅ upabhoga sambi* ṅ inak,
taman panĕpĕṅèṅ paṅan mwaṅ [ṅ] inum,
manaṇḍaṅa mabhūṣaṇā mahyasa,
nahan ta Dhanada-bratānuṅ tirun.
*EFG. a. BCDK sinambi. b. F panapĕṅèṅ. c. E mabhaṇḍaṅa.

'Enjoy the pleasures and luxuries of life, but do not overdo eating, drinking, dressing, wearing ornaments and jewellery. That is the meritorious act of Dhanada which should be taken as an example.

59. Bhaṭāra Baruṇāṅgĕgö sañjata, mahāwiṣa ya nāgapāśāṅapus,
sirāta tuladĕnta pāśabrata, kitomapusana ṅ watĕk durjjana.
'God Baruṇa holds an extremely poisonous weapon, the snake-arrow which can tie up [people]. You should take as an example the merit of this snake-arrow, that is you should give no freedom to the wicked people.

60. Lanāṅgĕsĕṅi śatru Bahnibrata, galakta ri musuhta* yékāpuya,
asiṅ sa-inasönta śīrṇnāpasah, ya tékana sinaṅguh Agnibrata.
*BCDEFG. b. K musuh.

'The meritorious act of Bahni (Agni = fire) is that he always burns up the opposition. Your aversion to the enemy is the fire, whoever you attack, he must be crushed. That is what you call the meritorious act of Agni.

XXIV

61. Nahan ta guṇa saṅ rumakṣèṅ jagat,
ginorawa lanā ginoṣṭīniwö,
ya tūtana ya tū maṇiktékana,
ulah masĕsĕran ya sĕsĕran magöṅ.

Those are the good faculties of the protector of the world. He should be always respected, and regarded as the chief person in the world. He should be followed like the pearls in a necklace. The biggest pearl [=the king] spins, whilst the other [pearls] revolve in circular orbits around it.

62. Ikaṅ sugati gantiṅan tāpagĕh, suśīla salaya nya tan siṅsala,
twaṅ iṅ maguru gorawāṅkĕn garit, Śiwārccana cininta cintāmaṇi.

'A man of good conduct is like a solid ear-pendant. His good behaviour [in comparison] will never be lost. Respect and obeisance to the teacher are like a *tilaka*. Śiwa-worship which is observed all the time is the *cintāmaṇi* (crest-jewel).

63. Si satya mata mutya atyanta ya, gĕlaṅta taya niṅ gĕlĕṅ riṅ hati,
suka ṅ hrĕdaya tan makuṅkūṅana, wiśiṣṭamakuṭān kaṭuṅkālapi.

a. B sɪ. c. BG suka hrĕdaya. C makuṅkuṅ hana. d. D makuṭanta ṭuṅkālapi.

'Loyalty is a peerless pearl, your bracelet is the non-existence of anger in your heart. The inclinations of the heart should not limit [the actions] of a king, but you have to curb the bad ones.

64. Masimsima samādhi śuddhāṅ manah,
si jāgra japa nā paṅadwāpaḍèṅ,
si sajjana ya tāṅ janāṅkĕṅ jĕnu,
yaśānta śayacitta mutyāputih.

c. BCDEFG tar jjanaṅkĕn. d. BCDEG yaśanta yaśa.

'Purify your mind by using *samādhi* (abstract meditation) as a ring. Do not incite people who are attentive to *japa* (whispering prayers) to fight each other. Do not scold wise people, because they are like *jĕnu* (perfumed bodycream). Strive to put your mind at rest like a white pearl.

65. Umahta ṅ ulah āmahywaṅ jagat, si tañcala lanā palaṅkāpagĕh,
syupékṣaka sakā nya yākas dahat, si kāruṇika nā ta watwan nikā.

a. C umāhta.

XXIV

'Your palace is your acts of striving for the weal of the world, be always steadfast [in your mind], because steadfastness is the firm throne. Be always alert, because alertness is the very strong pillars of your palace. Be compassionate, as compassion is the stone floor [of the palace].

66. Salö nya samatā si maitrī wanĕh,
parārtha paramārtha pattāraṇa*,
subuddhi ya ta biddha nāgé ruhur,
paṅŏban nira saṅ [ṅ] umābīṅ** jagat.

*CE. **C. b. BDEGK patthāraṇa. d. BDEFK umöbiṅ. G umĕbiṅ.

'The couch is [your] equanimity and benevolence, the mattress is [your] work for the well-being of other people, your intelligence is the curtain hook above. The protector of the world is the curtains.

67. Nahan subhaga bhūṣaṇānta prabhu,
ya mūlya ya maṇik taman pabwati,
tatar kawĕnaṅĕnalap niṅ maliṅ,
malih ya kinĕmit ya nityāṅĕmit.

b. F pambwati.

'These are the attributes of the king of good fortune. They are valuable jewellery, but they do not become a burden. They cannot be stolen by thieves. The more they are cared for, the more they care for (you).

68. Hĕmās pinakabhūṣaṇèṅ wwaṅ kabèh,
ya mūlya riya hétuka nyār maṅèl,
hanān laku layar ya wadwāsawah,
sawèt nyan atidambha riṅ bhūṣaṇa.

b. D nyā.

'Gold is used as ornaments by all people. It is valuable to them, that is why it is so hard to obtain. They go abroad to trade or they become officials or they do farming, just because of their great desire for obtaining jewellery.

69. Ri saṅ prabhu taman wiśéṣā ṅ ĕmās,
ya tā paṅupabhoga muṅgwiṅ sabhā,
ikaṅ guṇa kunaṅ kinuṇḍaṅ lanā,
ya maṅhalĕpi tan kasah sāparan*.

*BCDEFG. d. K siṅ paran.

'To the king gold is not valuable. It is to be used for the business of ruling the country. Only good deeds are remembered forever. They adorn people and are never separated wherever one goes.

XXIV

70. Ikaṅ wibhawa tan wawékān pati,
hana nya sakarĕṅ humèrhèr ṅ hurip,
pĕjah pwa kita duṣṭa mantun nikā,
guṇanta ginĕgönta yānūtakĕn.
a. B wiwékān. CE wiwékan mati. FG wawékan mati.

'You do not take along power when you die. It serves you now while you are alive, but once you are dead, power sneakingly leaves you, but your good deeds go along, you can keep them.

71. Ya rākṣaka rikaṅ hawan durggama,
parahwa nikanaṅ paratran paran,
suluh salawah iṅ jagat tan paḍĕm,
ya maṅdunuṅakĕn ṅ kamokṣan tĕmĕn.
a. B hawak. E nikaṅ. b. B parawwa. BFG parārthāhurip. C. paratrāhurip.
D parathāhurip.

'They will protect you at dangerous spots. They will become your boat to cross the sea of death, the torch in the world that is never extinct. They will verily lead you to heavenly Bliss.

72. Tatan paribhawèṅ wanèh don ikā, asiṅ katakutātakut ton ikā,
ikaṅ magalak iṅ daṅū yāsiha, prabhāwa nikanaṅ guṇān bhūṣāṇa.
a. G paribhawé.

'They will not render injury to others. All terrifying things are terrified of them. All that are ferocious in the past will become benevolent, by virtue of the power of good deeds which are the ornaments [for people].

73. Biṣa wiṣaya tar biṣāté kita, si kāmuka sikākĕnāṅkĕn [n] asu,
jitèndriya ya ghāra kāsih kulé, anakta inak iṅ samādhīniṅu.
a. B biṣā. b. BCDEFG asa. c. G gulé.

'The havoc of sensual pleasures must not harm you. You have to banish the lusty people like dogs. Control of the senses is the most beloved wife [of a king]. Your child is the state of serenity of *samādhi* (abstract meditation) that you performed regularly.

74. Tĕṅĕn nika panonta tat yojwala*, ya pañjut atĕḍuh taman kāṅinan,
pĕtĕṅ pitu patap nya yékāmĕpĕti, patimbunan ikaṅ gĕlĕh t-ambili.
*S. a. BCDEFG nityojwala. K ujwala.

XXIV

'Let your right eye be always open, as it is the light that is secured from the wind. There are seven layers of darkness that cover [that light], they are the evil that is heaped up above [that light]. You should get rid of them.

75. Nihan prathama niṅ pĕtĕṅ tiṅhali,
wĕrönta puji dé nikaṅ kawwaṅan,
wĕgig ta kita dé nikaṅ śaktyagöṅ,
si dambha kawĕrönta dé niṅ hĕmās.

b. C wĕrĕnta G muji. d. C kawĕrĕnta.

'This is the first layer of darkness. Observe it carefully! It is your intoxication for praise by other people, your self-esteem caused by your great might, and your passion for gold.

76. Sahaṅta kita yat prawīrèṅ raṇa, kawih pwa kita kāwiśārddhāmiṣa,
si moha ya wĕrönta yat yowana, wanèh litu-hayunta yāṅdé wĕrö.

a. F yāt. b. B kāwiṣāddhāmiṣa. c. B yan. EFG yāt. d. mawèh.

'Your savageness in battle if you win, your pride is an extremely poisonous drug, your bewilderment and your piquancy caused by young age, and the other is your good looks that leads to vivacity.

77. Nahan ta si pĕtĕṅ pitu prih tutup,
dulur nya si lulut ya lolyāmulut,
ya tā sahana sūhakĕn dohakĕn,
samādhi sumĕnö śumuddhāṅ tamah*.

*BCDEFG. d. K jagat.

'Thus are the seven types of darkness. Dismantle them. What follows is passion that lures you to sexual intercourse. You should destroy and banish them all. Wipe out impurities of the mind by paying more attention to abstract meditation.

78. Alah sahana niṅ musuh ṅké ṅ awak,
awās ya kawaśa musuhta yawā,
yawat niyata śakti śūrèṅ raṇa,
asiṅ malahakĕn malālwat malit.

'When you have defeated all your enemies in your body, I am sure that your enemies from outside will also be defeated, even though they are truly powerful and courageous in battle, and have defeated all tough, big and small opponents.

XXIV

79. Samasta talu taṅ musuh jrih kabèh,
ri hèṅ mwaṅ i dalĕm ya kapwārarĕm,
jagat praṇata bhakti tan laṅghana,
siwin kita sumiwya saṅ hyaṅ Śiwa.

b. G riṅ hèṅ.

'The entire world will be submissive, all your enemies will be afraid, those from inside as well as those from outside (all are subdued). The entire world will be respectful to you and will not disobey you. They will serve you in the same way they serve Śiwa.

80. Bratā Prĕthiwi yéka mabwat tĕmĕn,
asihta maratā rikaṅ rāt kabèh,
halāhayu nikaṅ jagat haywakĕn,
syasih guṇa gunuṅ magöṅ saṅgha ta.

d. EG saṅga tā.

'The meritorious acts of the Earth (Prĕthiwī) is truly very hard. You should love the people without exception and equally. You have to look after the weal and woe of the world. The earth is forebearing, she even bears the great mountains.

81. Prihĕn tĕmĕn dharmma dhumāraṇa ṅ sarāt,
sarāga saṅ sādhu siréka tūtana,
tan artha tan kāma pi donya tan yaśa,
ya śakti saṅ sajjana dharmmarākṣaka.

d. E dharmmarākṣakā.

'You have truly to attempt to assist the world, follow the enthusiasm of the good hearted people. They do not look for wealth, sensual pleasures, nor fame. This is the faculty of the intellectual, the protector of the religious Law.

82. Sakā nikaṅ rāt kita yan wĕnaṅ manūt,
munuṣadéśa prih atah rumākṣa ya,
kṣayā nikaṅ pāpa nahan prayojana,
janānurāgādi tuwin kapaṅguha.

'If you can follow their example you will become the pillar of the world. Be attentive and look after the rules set out by Manu, which has as its purpose to reduce [the number of] the sinful people, and to achieve the sympathy of the people.

XXIV

83. Guhāpĕtĕn taṅ mada moha kaśmala,
malādi yolā nya magöṅ mahāwiṣa,
wiśāta saṅ wruh rikanaṅ juraṅ kali,
kaliṅan iṅ śāstra suluh nikāprabhā.
c. G wiśāta ṅ. d. G nikaṅ.

'Presumption, perplexity and stupefaction are like a dark cave, impurity is the big and venomous snake within. One who has knowledge of the ravines and rivers has confidence [in oneself], as the teachings contained in the books of learning are his brightly shining torch.

84. Prabhā nikaṅ jñana suśīla dharmma wèh,
mawèh kasiddhyan paḍa mukti nirmmala,
malā milĕt tan pamatuk makiṅ* mariṅ,
mariṅ** wiśéṣāṅ yaśa siddha tāpasa.
*BCDEFG. **S. c. BCDG malīt. B mari. K makin. BCDEFGK marin.
d. G wiśéṣā yaśa.

'The rays of insight of good behaviour and religious Law give perfection to flawless Bliss. Impurities defiling [the mind] cannot harm and is decreasing in strength, and the ascetic who has built up perfect merits comes nearer and nearer to exaltation.

85. Pasaṅ putih tulya nikaṅ malāṅliput,
luput siraṅ sādhu yakĕn pasaṅ tuju,
tuju ṅ suka ṅké mamunuh taman mulih,
mulih sirèṅ mokṣa lĕpas rikaṅ mulik*.
*S. b. B hakĕn. EFG akĕn. FG sirèṅ. d. BCDEFGK mulih.

'The overwhelming impurities are like waves with white tops, but one of good conduct escapes from its inducements. He heads for happiness, and when he dies, he will not be reborn, because he has returned to heavenly Bliss. The seeker is liberated.

XXIV

86. Mulik patūt niṅ [ṅ] aji nā gawé nira,
nirantarāwèh hayu dharmma riṅ para,
parārtha tan lèn juga don irèṅ jagat,
jagat ṇ-ḍèṅö sājar-ajar nirèṅ hayu*.
*BCDEFG. b. BCDE nirāntara. d. K jagat.

'He has occupied himself in exerting himself to set the teachings into practice. Incessantly he renders good turns to other people. His purpose while he is in the world is to strive for the weal of others, and the people listen to all his teachings.'

87. Nahan ikana wuwus bhaṭara Rāma,
umuḍahanī sira saṅ Wibhīṣaṇāsih,
drĕḍa mapagĕh ikā manah nirānūt,
winara-warah rikanaṅ sayukti déya.
c. D mapagĕ ikāṅ. d. F dĕyā.

These were the words of Lord Rāma, bringing Wibhīṣaṇa back to his senses. His mind complied firmly with the advice of lord Rāma, as all [Rāma's] teachings were related to good conduct.

88. Kadi gati nikanaṅ lĕmah kalahrūn,
bĕlah atĕlā tumibāṅ hudan n-isĕp nya,
ya ta paḍa ni manah niraṅ sinantwan,
rumĕsĕp asih sumusuk rikaṅ swacitta.
c. BCDEF sinantwa.

As fields dried up by long droughts with big cracks, sucked up the raindrops falling on it, thuswise was his heart when he listened to [Rama's] words of advice. Affection and friendly feelings penetrated into his heart.

89. Tunu ta kaka nirār paśoca sāmpun,
sira ta gumanti rinatwakĕn ri Lĕṅkā,
subhaga sira saśobha sābhiṣéka,
maśīla huwus masalin wulat salīlā*.
*BCDFG. d. EK pralīlā.

He cremated the body of his brother, after due purifications were made. He was consecrated as king of Lĕṅkā, to succeed [his brother]. He looked happy after the solemn coronation. He took his seat and his looks had changed into complaisance.

XXIV

90. Rĕṣigaṇa anumoda déwatānūt,
magiraṅ anon ratu catra niṅ triloka,
gĕrĕmĕs ira gĕrĕh manojña hrĕṅ-hrĕṅ,
amrĕta tibā mapulih rikaṅ sa-Lĕṅkā.

c. BCDEF rĕṅ-rĕṅ. F monojñā. d. BDEFG ikaṅ. G mapuli.

The groups of deities and sages had given their approval. They were happy to see a king who would become the shelter of the threefold world. The sound of their cries of approval rumbled pleasantly like thunder in the rainy season, giving showers of nectar, reviving everything in Lĕṅkā.

91. Ciha-ciha hati saṅ hyaṅ Indra harṣa,
brata nira dāna hudan magöṅ mawah-wah,
sa-mahala kahilī hilaṅ ya luṅhā,
kawĕkas ikaṅ śuci śobha bhūmi rāmya.

d. G śuci bha.

The heart of god Indra was full of joy and delight. His first act was to give heavy rains that caused floods. All that was ugly and gruesome was washed away and disappeared, leaving behind a beautiful pure land, with breathtaking scenery.

92. Tampuh niṅ paramāmrĕté sapinasuk riṅ rājya Lĕṅkāpura,
maṅkin wrĕddhi hayu nya ujwala muwah salwir nya dé saṅ kaka,
sampūrṇna ṅ giri riṅ Mahéndra katĕkān rĕṅ-rĕṅ ya rāmyāpulih,
sakwèh-kwèh nikanaṅ nanā ya hinĕnö dé saṅ hyaṅ Indrāmalĕs.

a. G parammaté. d. G sakwèh nikanaṅ.

When the *amrĕta* (nectar) of the highest quality had penetrated the soil throughout the land of Lĕṅkā, its prosperity increased and everything reached a higher degree of development than during his brother's reign. The mountain of Mahéndra, returned to perfection by the rain, its beauty was restored. Everything damaged was re-established by god Indra as compensation.

XXIV

93. Tātan déśa jugāpulih hinuripan taṅ wré pĕjah riṅ raṇa,
tan palwaṅ bala saṅ Raghūttama aho dharmmāmrĕtāwèh hurip,
swastha ṅ wré mati* mārbaṅun kahudanan kapwāṅinūm āmrĕta,
kagyat yan mahurip** hiḍĕp nya maturū ṅūni pĕjah yāṅipi.
*BCDF. **BCDEF. a. G jugāpuli.. c. E hati. K pati. d. K ahurip.

Not only was the land restored, but the monkeys fallen in battle were also revived, so that there was no decrease in the number of the army of Raghūttama. Ah! O! How mighty is the nectar, it brings everything back to life. The dead monkeys were revived after they drank the *amrĕta* which came down as rain. They were surprised that they were alive, they thought that they were asleep and dreaming when they were dead.

94. Lāwan taṅ mati riṅ ranāṅgaṇa kabèh riṅ wīralokān dunuṅ,
ṅkānāṅ bhukti ikaṅ sukottama magöṅ nānāwidhèṅ apsarī,
salwir niṅ [ṅ] upabhoga bhūṣaṇa maṇik atyanta riṅ kādbhuta,
nāhan swargga niraṅ prawīra paramèṅ uttuṅga toṅgwan [n]ira.
b. BCDEF nanawidhèṅ. CDEF ṅkānād. G. nānāwidāṅ.

And all those fallen in the battlefield were accepted to stay in the abode for heroes. There they enjoyed all kinds of supreme pleasures served by various types of heavenly nymphs. There were plenty of all kinds of enjoyments, ornaments, jewels which were marvellous. Thus is the heaven where the most perfect heroes are staying.

95. Sāmpun sampūrṇna sampat sira ratu sumilih Lĕṅkādipa gahan,
saṅ hyaṅ Bhūtādbhutānon saṅ* Guṇa** wahu madĕg kādĕg sira mulat,
Ākāśāṅin [n] Apuy Wwai Lĕmah umilu mulat nā ṅ Pañcakuśika,
cihnā nyāmbĕk bhaṭārār paṅanumata matīs söb-söb nira marūm.
*S. **BCDEF. b. BCDEF tādĕg. G. madĕg sira. K sagaṇa. c. BCDEFG mwaṅ Lĕmah. B Pañcakaśika. d. BCDEG paṅanumana.

[Wibhīṣaṇa] was perfectly installed as king and acknowledged throughout the kingdom of Lĕṅkā. Gods and demons were amazed to see the virtuous [Wibhīṣaṇa] installed [as king], they stood agape. The gods Ākāśa, Aṅin (Wāyu), Apuy (Tejas), Wway (Āpaḥ), Lĕmah (Prĕthiwī) and the Pañcakuśikas were present as witnesses and as an indication of the approval of the deities, the air was cool and fragrant.

XXIV

96. Ambö niṅ gandha lumrā haṅin-aṅin ikanaṅ trailokya ya mirir,
sa'sryaṅlimbé panāmbé śrīya maṅaway-away sāmbé ya muliha,
harṣa nyān ton ikaṅ rāt wahu rahayu muwah sāmpun sasurabhi,
maṅsö taṅ rājya lakṣmī masĕmi ya masĕwö ṅ udyāna masĕkar.
b. panā śriya. maṅaway-away i sāmbé. c. BF sasurati. E sapurati. d. BDEFG rāja.

A fragrant aroma spread everywhere brought by a soft breeze which blew through the threefold world, as if gracefully winking and beckoning to the goddess of Fortune to return home, out of delightfulness because the kingdom was restored to its beauty and prosperity and fame. The guardian angel of the city went forward, giving rise to the plants in the pleasure garden to sprout and bloom.

97. Wadwad luṅgah lumaṅgé lalita ya maṅigĕl dé niṅ haṅin alon,
ronḍon anwam manumpak manuk iriya n-unīnāyun-[n]ayun aṅèl,
satwé sor arddha mapĕḍay mata nya kalilipĕn dé niṅ sari rurū,
kĕpwan [n]-uṅsir laki nya liku-liku riṅ ikā yāṅkĕn sapu matā.
b. BG anumpak. iran. c. BF mapĕḍyay. mata. C matta. d. E kĕpwān uṅsir laki nyé.

Roots [of banyantrees] and creepers were gracefully swaying in the wind as if they were dancing. Birds, which were resting on the young leaves of shoots sang as they were swayed to and fro. The eyes of the animals underneath [the trees] became sore, as the pollen of the flowers fell into them. They were angry with their mates when they circled around them, as if they wanted to rub the pollen out of the eyes [of the female animals].

98. Śuddhāmbĕk saṅ mawaṅ rāt tuhu-tuhu guṇawān wwaṅ siddhapuruṣa,
śīghrāwwah wwa-wwahan bāp wawaṅ atasak arūm dé niṅ tapa magöṅ,
māmbö ḍūryyan dinār yyan paḍa mamaḍa rasé dwadwal ghrĕtapura,
glāna ṅ wré kapwa kĕpwan manĕmu phala matöb matwab juga warĕg.
a. F suddhāmbĕk.

The mind of the ruler was pure, as he was in fact truly a virtuous and perfcct person. The fruit trees bore fruit in abundance and soon became ripe and sweet-smelling, because of his asceticism. The *durians* smelled good, and by chance they tasted as tasteful as sweetmeat-cookies, but the monkeys were sad, because they had stomach ache from overeating.

XXIV

99. Punnāgāśoka tañjuṅ [ṅ] asana sana-sini śrī nyāsama-sama,
kumbaṅ-kumbaṅ nya luṅhā mahas iṅ asiṅ arūm ṅkānān kajĕnĕkan,
kāsyāsih śrīgaḍiṅ pūh kawĕlas-arĕp akūṅ yènāryyakĕn asih,
nā hétu nyān tibā riṅ lĕmah arawa-raway somyāṅaway-away.
b. BCDEFG kambaṅ c. C yékāryyakĕn.

The white lotuses, *aśoka*, *tañjuṅ*, *asana*-flowers were everywhere and they were incomparable in beauty. The bees went from fragrant bloom to bloom and were resting there peacefully. The *śrīgaḍiṅ* and the mango flowers were pitiful as they were disappointed to be kept waiting by their suitors. That was why they fell fluttering on earth in tatters, beckoning kindly.

100. Padmārūm rāmya lumrèṅ parigi paraga niṅ rāgāgaway unĕṅ,
milwāpĕs téka ronyānipis amaya-mayā āpan maṇimaya,
lit-lit niṅ mās sari nyomirir paḍa kuniṅ ṅkānèṅ natar ĕmās,
aṅhiṅ hir niṅ sarin sar mawaṅi mawa ṅ inak bhogèṅ madhukara.
a. B lumré. b. B ronyātipis. manimaya. G tékaṅ. c. B amaḍa. BCF līt-līt.
BCFG nyomīrira. nkané. d. BC sari nyar. FG sari nyār.

Fragrant red lotuses were scattered nicely everywhere in the pond like the embodiment of passion arousing pangs of love. Their leaves were broken as they were so thin and transparent, because they were made of thin plates of precious stone. Their pollen were granules of gold, yellowish of colour spread over a court yard of gold. Only the aroma of flowers were spreading everywhere, arousing the appetite of the bees (honey-collectors).

101. Ṅkānèṅ kaywāra yāriṅ manuk anak-anakan riṅ bhūmi kanaka,
jīwā-jīwāwajik yāñjawat ajulay aḍèṅ riṅ kinnara-rarā,
syuṅ tan swaṅ wruh nya mèdī kĕna madana madan médan milu masö,
suṅsuṅ tékā bayanyāṅaway-away agawé ragériya mada.
c. B swaṅ nya mèdi wruh kĕna. d. B madan. F maḍa.

There on the fig-tree a bird stayed with her young ones in a nest of gold. A pheasant with widespread wings and tail was displaying his beauty to a *kinnarī*-girl. A parrot looked at him continuously, and was suddenly afflicted by teasing madness of love and also moved forward to meet a parakeet which was beckoning to her, arousing madness in her.

XXIV

102. Sāṅsö nyèṅ śūnya-śūnyāṅikis aṅĕkĕs unĕṅ nyāsyaṅ masĕnĕṅa,
prāpta ṅkā tan isin riṅ atat atakut atah tan tūt tula-tuli,
lwir niṅ syuṅ hyunya tan swaṅ ya sumĕḍĕku masö wiśwāsa manisik,
késyan kāruṇya kériṅ siniwi-siwi ṅ atat tūtut ya wĕkasan.
a. B masĕnĕṅan. BCDFG nyé. F masĕnĕṅā. G śūnyāṅikis. b. BFG tantu.

When they moved to a quiet spot they gave free reign to their passion while omitting amorous cries. They were not ashamed in front of a myna bird which was already there, who was afraid of them and pretended to be deaf and dumb. But the parrot was unsatiable in her passion, she moved forward to the myna bird with down-spread wings, expressing her desire. The myna bird was filled with pity towards him as he waited upon her, and at last gave in to him.

103. Satwāsaṇḍiṅ masuṇḍaṅ laki-bini saparan kapwāsiwa-siwo,
mosyan masnéha māsih manusu-nusu n-usir taṅ cumbana rasa,
n-ambuṅ taṅ lambuṅ éñjuh puji-puji sahajān paṅjiṅjaṅ ajaṅĕl,
tuṅgaṅ-tuṅgaṅ nya maṅgaṅ maṅgagagi gigirĕn saktin kahaṅĕtan.
c. CDE. nāmbuṅ. d. BF śāktānta haṅĕtan. CDEG saktānta haṅĕtan.

A pair of deer were butting each other, they were female and male, wherever they went they were dallying. They were chasing each other in the pursuit of love, penetrating undergrowth looking for the satisfaction of desire. They muzzled each other on their sides while praising each other with coquet cries, the male got into position for mating. [The male] mounted upon the female and moved back and forth, then held the back of the female tightly, as passion rose.

104. Haṅsāsyaṅ-syaṅ maṅumbaṅ i tĕpi-tĕpi nikā bhoga nya talaga,
tan ton swāmi nya luṅhānilĕmi sulur adoh wĕtwa nya wĕkasan,
śīghrāṅ haṅsān usir taṅ laki-laki ya wujuk muṅkur malĕk-alök,
lwir niṅ kāsih nikāsih mamirimisi mahāndodohi sakarĕṅ.
a. BCDEFG ri tĕpi. c. D śīghrā.

A goose was floating in the water at the side of a lake, emitting cries while looking for food. She had lost sight of her husband as he dived for tendrils [of waterplants] and came out in a distance. She immediately swam to her husband, who coaxed her gently, but she turned away pretending to be angry. Because of her love she teased her husband by playing hard to get.

XXIV

105. Kĕmbaṅ niṅ jambu kérir sumawur i walakaṅ niṅ mrāk ya maṅigĕl,
yāṅkĕn jĕnwa nya madyus riya makin agiraṅ darppān kararaban,
līlā bhāwān wugat nyāñjiriṅ i maṅicipir yan kéḍak akĕcĕk,
nāṅ nĕp mās tulya maṅliṅ kadi pamugari niṅ kaywāra kabaran.

a. F kérī. G kériṅ. d. E pamugéri. CDE kabharan.

The flowers of the *jambu*-tree were strewn on the back of a strutting peacock. It was [to her] like body-cream and she bathed in that, so that she became more and more excited when the flowers showered down on her. Playfully she spread her tail and swayed it right and left with a rustling sound. When she closed it, it looked like it was made of gold and was meant as a token that the fig-tree was heavily afflicted by desire.

106. Jātīkaṅ pārijātānarawata marurū riṅ kuṇḍi kanaka,
simsim gantiṅ magantiṅ gagana kadi hudan ṅkā tulya sumawur,
byaktāwèh bhūṣaṇā niṅ mrak agĕlĕm aṅigĕl ta wwaṅ nya sugĕma,
méṅin mamrih mamaṇḍak ḍarapati wĕlu wok yékā pipi ruṣa.

c. B sugöma. d. B yéka. C yéko.

It was true that the *pārijāta*-tree was releasing [ornaments] out of a golden vessel, e.g. rings, ear-rings fell in turn from the sky like rain there as if they were strewn upon the peacock, clearly as a gift of ornaments to the peacock for her willingness to dance. It was her fee. A wood-pigeon wanted to have a fee too, and wished to dance, the whitish patch on each side of his neck looked like ornaments on his cheeks.

107. Satwātūt buddhi satwa prasama tan asuwé ta wwaṅ nya mapalöṅ,
siṅhāsiṅ siṅha kāsih tĕka kadi ᵗa kadaṅ kāriṅ kidaṅ ariṅ,
saṅkā yan trus nikaṅ prih prathama nikana saṅ maṅrākṣa bhuwana,
tar mèwĕh dé niṅ āmbĕk makaka muḍi ṅ asih maitrī ya banawā.

a. B mabalöṅ. BDEF wwa. b. B tĕkān. c. B truh. d. B mudi. DF bhānawā.

The animals were living in harmony as they were influenced by *sattwa* (purity), not long afterwards the human beings [too] were excellent in conduct. Lions were also living in harmony, even with deer they were like brothers, by virtue of the main striving of the protector of the world which was successful, not hampered by evil thought and stupidity, his compassion and benevolence were his instrument.

XXIV

108. Moṅ taṅ moṅ sosyanāmor camara mari n-usī kañcil kacula mik,
sākṣāt sosyan pasuswan sasusu sasusupan somyān ruṣa śaśa,
wut kāwu wwawwa mawwaṅ lutuṅ atali-talī paṅ niṅ duhĕt atŏb,
tañ jīrṇnājīrṇna méñjuh ṅ harawa hariwuwun wèh-wèh wuru-wuru.
a. B taṅ mo mosyan. CDEG mosyanāmor. c. B wawa. BCF duwĕt.

The tiger had lost his ferocity and went along with the yak. He no longer chased the mouse-deer when it butted at him, instead he cried out. The deer and the rabbit were almost of the same nature, chased each other [playfully], dwelled together and wandered around the same place. The squirrel and the monkey were looking after a black-monkey which was swinging on a fruit tree branch of a *duhĕt*-tree. The *harawa*, incessantly eat [the fruit] happily until it got drunk.

109. Kat-kat luk-lak saluk-lik lika-lika lulut iṅ larwan [n]ji wiwalik,
puk-puk pakṣāṅupikṣāṅipik-ipik i pijĕr taṅkwak kupu-kupu,
ujña ṅ prit sārjjawojar* maṅicap i** puḍaṅ an yāpuḍiṅan aḍèṅ,
nityāniṅtiṅ maniṅtiṅ riṅ alap-alapa riṅ lūṅ an lagi maliṅ.
*G. **C. a. B katĕkak. larwān. b. G kupuk-upuk. c. BCDEFK parjjawojar.
BEFK maṅasapi. DG maṅĕcapi.

The *kat-kat*, *luk-lak* and *lika-lika* birds were emitting cries for want of the larva of the *wiwalik*-birds. The *puk-puk*-bird wanted very much to look for insects on the neck of the butterfly. The sparrow gave a veracious order to the golden oriole [to stop] which kept turning around while singing. The *maniṅtiṅ* bird kept making an alarm, as the *luṅ*-bird was on the verge of stealing [something].

110. Maprītya ṅ prit rikaṅ prih prakutut atat atūt tuṣṭātat atatā,
tiṅkik-tiṅkik ya tékākaka kakatu kakah baṅkak makah-akah,
swaṅgāsaṅgĕm sĕgĕh yāsiga sagula wĕtih mwaṅ tor atitira,
humwaṅ pūdya nya mahĕniṅ haliliṅan abalĕm dé niṅ patuk agŏṅ.
a. C prūkutut. DG prukutut. b. B tiṅki-tiṅkik. c. BDEFG atitiri. d. C mūjya.

The sparrow made attempts to reconcile the turtledove and the parrot which happily agreed. The cockatoo came with small steps and laughed heartily. He promised to serve around the cookies, namely sugared roasted rice kernels. He walked with wide steps and repeatedly spilt some of them. The big woodpecker loudly gave his blessings with a clear deep voice.

XXIV

111. Manyaṅ-manyaṅ ya méṅālalula ṅ alula riṅ prajñojwala jalak,
prĕñjak-prĕñjak tumañjak ṅ hiji maṅajir umah tiñjo puyuh i sor,
dé niṅ buddhyarddha mūḍān pakidupuh akipū tan pomah aramĕh,
kuwwaṅ kéndo kuwuṅ ṅké aku makuwu kuwuṅ liṅ nyān uni ṅ kuwoṅ.

a. G ma ya. d. BCDEFG uni.

The intelligent and bright starling playful and extremely lively turned to the reed-wren to seduce her. She was standing on one leg on the side of her nest looking at the quail beneath, who had no house because he was too stupid [to make one], instead he was sitting in a hole bathing in the dust. The *kuwwaṅ*-bird found a hole and said 'I will stay in the hole'. Thus said the *kuwwaṅ*-bird.

112. Līṅan lūṅan ya hīṅan muni manuk [k]uyaka nyékāmidu-midu,
sambégā niṅ kuwoṅ tékana hinaṅĕn-aṅĕn donyān pamĕjahi,
koṅ taṇḍaṅ koṅ kaniṣṭākuṭa makuwu kuwuṅ koṅ kaśmala kuwoṅ,
tan pomah tā katrĕṣṇān laku widu mawayaṅ kom guṇya saguṇa.

b. BCDEF yékana. BCDEFG pamĕjaha. d. B mawiḍu. ko mĕkunya. CDEF wiḍu.

After saying that, she disappeared [into the hole]. Then the *kuyaka*-bird sang, to make the *kuwoṅ* negligent so that he could drive her away. 'You are an official, but you are of low character because you dwell in a hole, you are a loafer, *kuwoṅ*. You have no dwelling-place, you have no wife. Go away! Become a singer or a dancer, go and look for experience.

113. Ko tākuṅ kéwalāsā* makuwu-kuwu rikā saṅ śréṣṭi puhiji,
kāsyāsih koṅ jalak ko mamaṅun umah umāt tonton tiru-tirun,
ṅèl-ṅèlĕn swaṅ ya mamrih makuwu-kuwu tĕwas saṅsāra kawilĕt,
tĕkwan kuṇḍaṅta liṅku d-laku ta wiku kuwuṅ kuwwanta ta-tapa.

*BC. a. DEFGK kéwalāsa. b. B tiru-tarun. d. G liṅkun.

'You are just staying there, yearning for something hopelessly. Go away and stay with the learned *puhiji*-bird. And you, starling, how pitiful you are. You stay always in the field. Look at and take as an example those who are striving all the time to set up a family at all cost, and finally are bound by *saṁsāra* (the chain of birth). And, I say, you too along with your descendants. Go away and stay in a hole [to do penance]. And you *kuwoṅ* go and make asceticism.'

XXIV

114. Nā liṅ niṅ paksi widwan manuk [k]uyaka n-akon wikwāsusupana,
konan taṅ kokilānūt n-uni kakuli-kulik śabda nya masulit,
kokilya ṅ kokilāpan maṅinaki kalawan lagnāmutusana,
bhuktī bhaktèṅ alas göṅ makula-kula kulit molĕs kuli-kulit.

Thus spoke the *kuyaka*-bird, the singer, urging other animals to go to the forest to do penance. The *kokila*, being obedient to the order, went while emitting holy expressions. The *kokila* is acting in accordance to his nature, namely always accommodating the ideas of others. He went to become a monk and eat whatever food was found in the woods, and wore tree-bark as skirt and shirt.

115. Kabwat nyan sor ujar niṅ manuk [k]uyaka n akĕn kwanyāmĕjah-mĕjah,
saṅkā riṅ harṣa donyār wulat i hayu nikaṅ rajyojwala muwah,
molih āmbĕk nya maprārthana n-uwah apulih ṅ udyāna saphala,
hétu nyān arddha médan mamidu-midu dumon rowaṅ nya pikatan.
a. CDE mamiḍu-miḍu. c. B uhan apulih. G n-awah.

Although he was beaten in arguments with the *kuyaka*-bird who ordered him to do penance, but because he was too excited when he saw the kingdom was restored to its beauty again, he changed his mind and returned to the pleasure garden. That was the reason why he sang so heartily when he approached his friend, the decoy-bird.

116. Joh koṅ jaṅkuṅ maraṅkuṅ mara kumira-kirāmor iṅ huraṅ-ariṅ,
riṅ kaṅkuṅ kom pamaṅkuk katĕlĕguk aharĕp riṅ duṅkil aṅilu,
koṅ kuntul koṅ manuṅkul milu maṅilu mulat riṅ mèlĕm amulay,
wéśa nyātah wiśéṣān bisu si bĕsi biṣān paṅhĕlwi sisili.
b. B kon maraṅkuk. BE aṅalu. CDFG kon pamaṅkuk. D aṅilun. G aṅaluṅ.
c. B matuṅkul.

Hey, you, droopy heron, how do you plan to associate yourself with the tame cray-fish? You bow down so low into the *kaṅkuṅ*-plant in the hope of catching the slippery eel. And you, white heron, you stoop down, also joining in the hunt for a careless *mĕlem*-fish. The heron looked like an exalted silent monk, but he could be so appalling when he masticated an eel.

XXIV

117. Tan [n] olĕg tan wutah dĕh si wĕla haya-hayān doyan [n] itĕk-itĕk,
kèkĕt citta nya yan ton kuḍuk aḍĕp aḍuḍuk ṅkāné puḍak aḍas,
mĕṅgĕp cuṇḍuk cumidrèṅ dĕlĕg amulay i koṅ caṇḍalā si baka,
baṅkak-baṅkak mamĕṅkĕk mamaṅana ya sĕpat hīnān karĕnĕhan.

b. BCDEFG yar. B pudak [k] adas. F kuduk. aduduk. G to kuduk. d. B mamĕkĕk. CF karĕhĕnan.

The crow took no adversion to, nor did he become nauseated from eating the blenny, on the contrary, he was very fond of it. He was mystified when he saw a frog in front of him sitting on a pandanus flower staring at him. The heron then pretended to bow and deceived a careless pike. O, you, wicked heron. And the stork was also cruel as he ate the *sĕpaṭ*-fish to his fill.

118. Nāṅ méṅā arddha médan hĕlaṅ ahala hilaṅ luṅhā maṅuy-aṅuy,
wruh nyān doyan tan andĕl lagi ta ya mamatuk dhik dūrtta si hĕlaṅ,
kālaṅkyaṅ ko lanākūṅ sabhaya mabayaṅan ko tah mapa kunĕṅ,
koṅ gāgak ndin pinaṅgaṅ kagĕsĕṅan ahirĕṅ hémanmun agĕsĕṅ.

b. C hanandĕl.

Thus a wicked hawk turned around, feeling very mad and disappeared emitting cries, but when he saw something that he liked, without delay he pecked at it. Ah! Hawk, you are a cheat. And you eagle, why are you always yearning so and wandering around fearfully? What is the matter with you? And you, crow, where have you been roasted, that you are burnt so black?

119. Tucchāṅicchān paṅantuk* walatuk aṅarutuk tan māsih** apatuk,
hémanmun śakti saktèṅ gaway apatuk akas-kas mun[n] inuhutan,
swaṅ suṅsaṅ satwa kalwaṅ satata taman aṅèl tūt riṅ brata tatiṅ,
mūrkkāmaṅsö masĕṅhit maṅilabi mahapĕk koṅ pāpa lalawā.

*CDEF. **BDEFG. a. B tuccāṅiccān pamantuk. GK tucchāṅicchāntuk. BEFG aṅurutuk. K mosih.

The woodpecker is very low of nature, as he unmercifully pecks the trees, whilst he is drowsing off. Save your strength and do not be so fond of work, pecking the hard [wood], even though you do not have to. And the flying fox, which is always hanging upside down, is never in trouble when performing his vow to hang upside down, but you savagely attack, swoop down and seize everything, O, you sinful flying fox, you stink!

XXIV

120. Caṅgigyargyā nyan iṅgat igar-igar atakut dé niṅ brah ahawok,
hāh taṅ[ṅ]èh yan prawīrāpa ta kawĕdi nikān lumpat si suluwug,
citrékaṅ cakrawākāṅacak-acak ucapan riṅ cikruk umacak,
wiśwāsān wiśwasowus waliwis awalik an sinyaṅ nya ri* pĕluṅ.
*F. a. G caṅgigyargyan. b. F nikā. c. BF cikrūk. d. BCDEGK riṅ.

The wild hen quickly moved away as she was afraid of the flying fox. Ah! The weazel was also far from being courageous, as he fled away, afraid [of the move of the wild hen]. This is the description of the wild duck which talked confusedly to a *cikruk* bird which was making herself up. So animated were they and after the wild-duck is satisfied, she goes away as she is called by the snipe.

121. Döh aṇḍah tan papiṇḍah bwat atĕmu ri tĕṅah niṅ wwai hila-hila,
nāṅ tan méraṅ kapéṅin si tilil i luwag ag wāg agya wagugĕn,
matrī trik trĕpta méraṅ ri si tilil alayū luṅhā malulunan,
cucur-cucur* curīkaṅ cucur umuni cucud mélik ri si tilil.
*F. a. B bwat [t] an. tĕmu. G tan papiṇḍa. c. G riṅ. d. BCDEGK śucur-cucur.

She goes down to the water and does not move away as she wants to mate in the water, which is in fact forbidden. The wild-duck is embarrassed when she wants to mate with the beech-master. She just speaks, then she stops, as the *trik*-fish jeers at her. The wild-duck then runs away together with the beech-master, though embarrassed. The *cucur*-bird heartlessly ridicules her, as she hates the wild duck.

122. Lĕṅlĕṅ luṅluṅ lumaṅlaṅ tumuluy alalayan riṅ saṅkuliṅ arĕn,
caṅkak cod caṅ-ciṅan yākĕcĕk acala-calan carccān cucu-cucud,
don taṅ dok dīna yāṅdoh mamĕdi-mĕdi yatah mèdī wĕdi-wĕdi,
daryyas miṅgus kasiṅkuh milu winijah ajoṅ kampid tukaṅ akūṅ.
a. CDFG saṅkuliraṅan. b. G cucur cucud. c. BCDEFG atah. d. BCDEFG miṅkus. G ajo.

Young shoots of [creepers] nicely swayed back and forth and finally were caught on a branch of a fig tree. A canary bird proudly sang in a rapid rhythm and high tones while making funny movements with the intention of driving away the ugly owl who terrified and terrorised those fearful ones. The owl was frightened and took shelter, an ape disturbed by pangs of love was effected also and trembled with fear.

XXIV

123. Wruh taṅ wĕruk n-awri wok bris kulumur umuruṅut rūkṣārupa-rupan*,
mingat melik ri kabwat wĕdi umilu milag log-log wuraṅ-utan,
dhīrékaṅ binturun yan turun aturu-turū riṅ torana manik,
sanḍiṅ lanḍak surākṣāmawa panah arasuk taṅ tingiliṅ ariṅ.
*S. a. CDEFG rūkṣorup-urupan. BK rūkṣārup-urupan. b. G rikaṅ bwat. c. G makik.

Another monkey with curly dirty beard and a distorted expression on his face, seeing him trembling, was struck by awe. He ran away, in terror, followed by the sluggish orang-outan. A *binturun* was not afraid, descended [from the tree] and took a nap in the jewelled pavilion near a porcupine, regarding him as his bodyguard armed with arrows. An anteater also came in to rest.

124. Nā taṅ satwātisatyādulu-dulur adilat tulyāśapatha ya,
aswāsaṅ wyāghra barwaṅ baraṅ agalak arūm rūpa nya wĕkasan,
tūs nyāmbĕk saṅ mawaṅ rāt ya ta dumulurakĕn satwāsiṅ* atukar,
kāhinyékaṅ kaḍatwan drĕḍa hati** mapagĕh bhakti nya ri sira.
*F. **BCDEFG. c. BCDEGK satwa siṅ. d. K pati.

Thus was the state of the animals, living in harmony, licking one another [as if they were] expressing their fondness of one another. Jackals, tigers, bears and other wild animals were not wild anymore, influenced by the pure attitude of the ruler which made the antagonistic animals live in harmony, so that the people of the whole kingdom also were loyal and showed great devotion towards the king.

125. Sakwèh niṅ mūrkka mārin paṅimur-imur amor iṅ sajjana jĕnĕk,
mābhyāsèn bhāṣitāsiṅ guṇa pinahagĕnĕt pinrih ginuṇita,
tā botoh tā pajudyan gaṇita nita mĕné tāṅ syāsa sinawuṅ,
tā māśā tāmasāsakta tama saḥana niṅ śāstrottama kabèh.
b. G pinahagĕnĕk. c. BEFG mĕné nāṅ. C nāṅ D kāṅsyāya. d. EFG tāmāśā tāmasāśākta.

All the evil people stopped their crooked ways and mixed with good people with ease, studying good manners and anything useful was discussed at length and in depth. There was no gambling or games of fortune and there was no cockfighting anymore. There was no time for idleness and pastimes as the people were all industrious and all types of knowledge were endeavoured.

XXIV

126. Sobhāgyan bhāgya yāgöṅ i sira saṅ umadèg tā bhīṣaṇa mrĕḍu,
saṅkā yan śānta tā bhīṣaṇa ya mataṅ iké kyātīnaran arūm,
r-andĕl riṅ rājya Lĕṅkā kadi taru kanakā riṅ Nandanawana,
cāyācāyā nirātīs katitisan amrĕtékaṅ rāt suka maṅöb.

It was fortunate for the successful king as there was no disorder, but only harmony prevailed, because he was gentle and not harsh, which caused him to be known as 'the one with the tranquil appearance'. He stayed in the capital city of Lĕṅkā like the golden tree in the garden of Nandana. It was cool under its shade, as the world underneath was besprinkled with nectar.

127. Ndat atīta saṅ prabhu gumanti tujara ta siraṅ Marutsuta,
sādara sira mara maṅlawada,
para tèṅ taman katĕmu dèwi Jānakī.

Let us leave the king who succeeded [his brother]. Let us relate about Marutsuta. He went to the pleasure garden to pay his respect to princess Jānakī.

128. Praṇatār panĕmbah atibhakti jaya-jaya namostu maṅgala,
dèwi wijaya naranātha huwus,
pahawās hiḍĕpta tĕka niṅ sukékihĕn.

a. D panĕmba. c. BCDE mahawās.

Respectfully he made his obeisance with folded hands while reciting the hymn 'Victory! Victory!': 'Hail to you, O princess! The king has obtained victory! For sure, happiness will come soon.

129. Ndya kunaṅ [ṅ] anugraha pininta dĕmakana pawèha ni ṅhulun,
ndak pĕjahi sahana niṅ magĕlĕh,
kala rākṣasī sasinipat ya patyana.

'What kind of tribute can I offer to you, please [feel free] to ask. Shall I kill all the evil and wicked she-demons who have misbehaved against you?

130. Ikanaṅ dumīna kita ṅūni marimisi kitat kĕnĕṅ unĕṅ,
mojar amĕjahana yāmrakatak,
yatikā tĕkāna ri gĕlĕṅku séṣṭawan.

'Those who had insulted and teased you when you were struck by longing. Those who had said that they would mob you to death. They will be reduced to humiliation by my fury if you wish.'

XXIV

131. Janakātmajātiśaya dibya hati nira tamar kĕnèṅ gĕlĕṅ,
kabwatakĕn ikana sampay asih,
yaśa māsihāta kaharĕp nirériya.

Janakātmajā's heart was extremely peerless in her goodness, and free from malice. Even to those who had insulted her, she had mercy. She had only good will and compassion towards them.

132. Pawanātmajālapi gĕlĕṅta t-upaśama samādhi māsiha,
yadyapin ahala wuwus nya kabèh,
mawĕlas [s] atah haṅĕn-aṅĕnku kāsihan.

'Pawanātmaja ! Throw away your anger, be compassionate, just and merciful. Though they were all wicked, I am filled with mercy towards them.

133. Kalawan ndya dona ni pati nya anakĕbi taman paśakti ya,
śatru biṣa anuṅ asāra atah,
ya ta yukti patyan ika dènta hĕntyakĕn.

'Besides, of what use is it to kill powerless women. Only dangerous and powerful enemies should deserve to be killed by you.

134. Nya kunaṅ pakonku laku dadyakĕna para ri saṅ Raghūttama,
pājarakĕn aku tĕkā praṇata,
kalalah sumuṅsuṅa sirār huwus jaya.
a. BCDE kunĕṅ. c. E sirāhuwus.

'Now, this is my order, carry it out! Go to the excellent son of Raghu, tell him that I would like to come to pay respect, as I am eager to see him after his victory.'

135. Tamatar wihaṅ Pawanaputra r-ujar i sira saṅ Raghūttama,
hé nrĕpati sira tĕkā haḍaṅĕn,
Janakātmajā sira marā manĕmbaha.

Without reluctance the son of Pawana spoke to the son of Raghu: 'O, my lord, the daughter of king Janaka wants to come to pay obeisance. Be prepared to welcome her!'

XXIV

136. Sumahur ta saṅ nrĕpati Rāma ah-u laku waluy warah sira,
ndan maradina sira śucya katon,
mahaśuddhya citta nira* saṅ mahājana.
*BDEF. c. K niraṅ.

King Rāma replied: 'Ah! O! Go back and say to her, that she must look pure, so that the people would think that she is pure.'

137. Janakātmajā saduga sādhu mituhu sawuwus naréśwara,
nirmmala malilaṅ awak makila,
kinĕnan lulūd awak irāsalin wulu.
b. EF makilā.

The honest and goodhearted Janakātmajā obeyed all the orders of the king. Her body, after being bathed and treated with cream and ointment, was flawless and radiant. It was as if she had obtained a new coat.

138. Gĕluṅan dhinūpa masĕkar ta majĕnu masalin makèn wahu,
sāmpun aradin aṅadĕg ta sira,
mara té naréśwara manĕmbahèṅ sabhā.
c. BDEF para.

Her hair was smoked with incense and her hairknot dressed up with flowers. She put body cream and new clothes on. When she was ready, she stood up and went to the audience hall to pay her obeisance.

139. Saḍatĕṅ nirār tĕmu naréndra humĕnĕṅ abunĕk manah nira,
dīna masuma masamun makucĕm,
makĕcap tumuṅkul anurat-nurat lĕmah.
b. B pakucĕm.

When she arrived [at the audience hall] and met the king, her heart became sorrowful. She felt humiliated, sad and lonely, and looked pale. She wanted to talk [but could not], she cast her eyes down and fumbled with her feet.

140. Janakātmajā tĕka manĕmbah akiḍūpuh uḍū rapuh huyuṅ,
sandhi kadi pinupuran maṅĕlih,
lara niṅ dinīna tĕka tan liniṅ linūd.
a. BE menĕmba. BCDEF akidupu. D uduh. c. B dīnīna.

Then Janakātmajā sat down and made her obeisance with folded hands, while all her limbs were weak, and sore as if they had been beaten. It was the pain of being humiliated, as [Rāma] did not utter a word of welcome.

XXIV

141. Suka don irān para hilaṅ pwa mahĕli lara lèn iraṅ nira,
tuṅkuli ta kaluṣa niṅ kadadin,
tinukĕl ta kaśmala nikaṅ śarīra bāp.

She went in the hope of finding happiness, but it was dashed to nothing and turned into grief and shame. She bent down over her impure existence, and her body was broken under the strain of impurities.

142. Ah-a duhka tan patĕpi tībra bali kari samaṅkanaṅ lara,
tan lara ta karih ikaṅ mapasah,
nya ṅ iraṅ magöṅ ya pamĕkas nikaṅ lara.
a. B kadri. b. BDEF kari.

'Ah! Limitless is the magnitude of sorrow, when it comes back. The suffering caused by separation is no sorrow to compare with. This great sorrow caused by humiliation is the ultimate of all sorrows.

143. Marabas ta luh nira gĕlāna kadi ta tinĕkĕk gulū nira,
ndī ṅ daśa-diśi pamawāna wulat,
syapa sĕmbahĕn [n] anumanéryyawak nira.

Sadly tears ran down [her cheeks], her throat choked. Where should she go to hide her shame, to whom should she take shelter ?

144. Sira saṅ Wibhīṣaṇa kapīndra Pawanasuta Nīla Jāmbawān,
Aṅgada sira milu gadgada bāp,
mĕgĕgĕh* sirār wulat i saṅ Raghūttama.
*BCDEF. c. K magĕgĕh.

Wibhīṣaṇa, the king of the monkeys, Pawanasuta, Nīla, Jāmbawān, Aṅgada were caught in the cobweb of dismay. Motionless they stared at Raghūttama.

145. Bala wānaromilu lumuh ya mulat i Janakātmajānaṅis,
tan bali sira katĕkāna gĕlĕṅ,
sira doniṅ apraṅ iniraṅ-[ṅ]iraṅ pwa wèh.
a. CDE lumūh.

Also the monkey-host was dumbfounded looking at Janakātmajā in tears. She could not be repudiated. She was the purpose [and cause] of the war. Why should she be humiliated ?

XXIV

146. Masuwé siraṅ nrĕpati dīna mabunĕk ahĕnĕk wulat mabos,
kāsihan umulat anon manaṅis,
mawarah satorasi sirèṅ kasaṅśaya.
a. B niraṅ. c. B ya torasi. CF siré.

For a long time the king looked sad, nauseated and dejected. He felt pity for his weeping wife. Then he spoke softly to the sorrowful one:

147. Janakātmajā ta-huwusan ta-pahalilaṅ aṅĕn-aṅĕntari,
haywa malara kita haywa makūṅ,
apa tat [t] apaṅguha muwah lawan [n] aku.
c. B kapaṅguha.

'Janakātmajā, stop it! Make your mind clear, my dear. Do not be upset, do not be distressed, because you will no longer be my wife.

148. Kasusuk niké haṅĕn-aṅĕnku kita ta malawas hanèṅ musuh,
ya pwat uwaha ri tuwuhku hana,
niyatādulög ni hati niṅ umulat ryyaku.
c. EF yyaku. F nyatadulög. hati ni.

'My mind is troubled by the fact that you have been staying very long with the enemy. It might bring stain to me, as for sure everyone will look at me with distrust.

149. Śuci niskalĕṅka Raghuputra taya ta pacalā nirèṅ jagat,
yadyapi t uwaha* kunaṅ makurĕn,
kahawā kulaṅku lumĕtuh lilaṅ nira.
*BCDEF. b. BCDEF kunĕṅ. K k uwaha.

'The family of Raghu was pure and flawless in the world, but if I take you back as my wife, the purity of my family will be stained by impurities.

150. Ya mataṅ nya tañcala ni dèwi pakatapa tikaṅ larāpasah,
citta sapihi pahawās huwusĕn,
tĕwasākuru ṅ kuraṅa riṅ paṅan turū.
b. B sipihi.

'Therefore let your steadfastness and suffering during separation be regarded as your penance. Stop worrying, clear up your mind this instant. You will only make yourself thin, if you are lacking food and rest.

XXIV

151. Ta pilih salinta saparāna sarahayu* saménakèn manah,
yāt uliha ri Mithilā saphala,
tĕhĕra kunaṅ hana ri saṅ Wibhīṣaṇa.
*BCDEF. a. K sarahahu. c. BCDF kunĕṅ.

'You are free to choose or to go wherever you wish. If you want to return to Mithilā, it is alright, or you may stay with Wibhīṣaṇa.

152. Yadiyan si Lakṣmaṇa salinta si Bharata kunaṅ paṅöbana,
yan wĕgila kunaṅ i saṅ kapirāṭ,
tamatad gulaṅ-gulaṅa riṅ saménaka.

'Or you may wish to take refuge with Lakṣmaṇa or Bharata, or even with the king of the monkeys. Do not worry, feel free to do as you wish.

153. Paramārtha tékana wuwusku tatan ujariṅ [ṅ] alulū iké,
duryyaśa niyata kitāt* mapasah,
yaśa māsihéryyaku ya sādhya niṅ dadi.
*BCDEF. b. K ya tat.

'My words are the words of one who thinks only for the weal of others. It is not an expression of anger. Surely it is unfortunate that you be separated from me as, in fact, the purpose of your existence is to love me.'

154. Yatikā wuwus nrĕpati Rāma dadi ta sumahur priyā nira,
bhūpati kita Raghuputra putus,
tumatas ṅ asih masiha haywa maṅkana.

Thus were the words of the king. Then his spouse replied: 'My lord, you are an excellent member of the Raghu-family. Do not act like thus, breaking the affection of the affectionate one.

155. Lalu tan takut-ta ri bhaṭāra hana sira daḍomulat* kabèh,
pañcakuśika sira sakṣi sadā,
mulat iṅ maṅāmbĕk i salah lawan kĕna.
*BCDEF. a. K mara siromulat. c. BCDEF mulatèṅ. kĕnā.

'You have no fear of all deities who have witnessed everything. The Pañcakuśikas are always witnessing the deeds of everyone whether they are bad or good.

XXIV

156. Tuhu yak tamolah i musuhta kagamĕl aku ṅūni dé nikā,
tan kawawa riya pi déwa mulat,
sira sākṣi sūkṣma mulat iṅ patibrata.
a. BCDEF yan. b. B tipi. BCDEF tat.
'It is correct that I have been staying with the enemy and I was touched by him formerly, as I could not resist him. The deities saw that. They are the supreme witness of my faithfulness towards my husband.

157. Prĕthiwīki téka pinakébu kumisapu sapiṇḍa niṅ jagat,
tiṅhali kĕta sa-ulahku salah,
kuśalālilaṅ haṅĕn-aṅĕnku liṅku pih.
'Prĕthiwī [the Earth] is like a mother carrying everything in the world. Please scrutinise my deeds, O, Prĕthiwī, whether they were good, or bad, whether my mind was pure and flawless as I have said?

158. Kita saṅ hyaṅ Apah aparan ta yan ahala ulahku tiṅhali,
wyāpaka kita riṅ inak ininum,
pinakāmrĕtèṅ bhuwana déwa mānuṣa.
a. E Apa.
'And, you, O god Āpah [Water]. Which one of my deeds was wrong according to your opinion ? You are manifested in everything that can be drunk and regarded as the elixir of immortality on earth by gods and mortals.

159. Sahananta téja ri jagat ndat iṅĕt-iṅĕtakĕn* pwa ta ṅhulun,
yak mahala maharĕpèṅ wipatha,
kita téja ujwala suluh tumon adoh.
*BCDF. a EK ndah iṅĕt-iṅĕtakĕn. b. B mahāla. D mamahala.
'O, all types of light in the world. Look at me, whether I had the slightest thought of leaving the path of goodness. You are the light, the torch that can see everything no matter the distance.

160. Hyaṅ Aṅin kitékana ta jīwa sumurup i sarūpa niṅ jagat,
sūkṣmāgati kita tumon sagati,
sagatiṅku tiṅhali yadin hanāhalay.
b. DE sugati.
'O, god of the Wind, you are a spirit that can penetrate into everything in the world. You can penetrate into the soul of someone and you know what goes on in one's mind. Now, take a look at what goes on in my mind, perhaps you can find something bad.

XXIV

161. Kita saṅ nabhastala t-ulad wruhi hala-hayu ni ṅhulun ta ṅai,
lyap kita* i ruhur i sor i yawā,
ri dalĕm śarīra śaraṇāṅkwa māsiha.
*BCDEF. b. BDEK lyab. c. D śaraṇaṅku.

'And you, O god of the Sky, you observed and examined the good and bad things I did, as you have been covering everything up [in the sky] and down [on earth], everything physical and mental. Be my witness, have mercy!

162. Ari Lakṣmaṇād wulati tāku kasiharĕp asih nirāśraya,
wyartha hanan iki huripku tĕmĕn,
pınahidwakĕn mamuharā dulög hati.

'My younger brother Lakṣmaṇa. Look at me, pitiful and helpless. My life is useless. Let me spit it out, it causes only distress.

163. Lĕhĕṅa ṅ pĕjah juga hiḍĕpku kaśula saphalāku yak taya,
rwā phala katĕmu yadin pĕjaha,
priya Rāma tuṣṭa aku māryya méraṅa.

'I think I prefer death to a life full of torture as death may prove to be more fruitful. With my death two things will be obtained, my husband Rāma will be satisfied and I will be free from humiliation.

164. Ya matan nya tāsyasiha rāri dilahi taṅ apuy tamèt tahĕn,
mātya maturun apuyāku huwus,
phala niṅ patibrata palar kapaṅguha.

'Therefore, have pity, my brother. Please look for firewood and light the fire. I will die in the fire, perhaps then I will find the fruit of my faithfulness.'

165. Trijaṭā masö sira ri dèwi wulat i sira tībra duhkita,
tan [n] alaṅ-alaṅ atibhakti sadā,
drĕḍa tan tulār aṅĕn-aṅĕnya taṅ cala.

Trijaṭā went forward to her when she saw that the princess was in sorrow. Her heart was firmly attached to her without reservation and she was loyal beyond compare.

XXIV

166. Trijaṭāri hāh wulati tāku atiśaya ṅ abhāgya kaśmala,
ḍū harah apa ta kalīṅan iké,
kita kéwala wruh irikéyulahkwari.
b. B harā. DEF hara. c. BCDEF wruha riké ryyulahkwari.

'Trijaṭā, my dear! Look at me, how unfortunate and filthy I am. Oh! What is the meaning of all this? You are the only one who knows what I have done.

167. Tawarah sanisṭura kitāri ri sira ta bapanta paṇḍita,
yogya ta sira warahĕn saphala,
wihikan sirèṅ aji kuṭāramānawa.
a. BF kitā rari. C sanistura.

'You can tell [all this] to your father [later] in all its harshness, as he will understand. It is good and even worthwhile to tell him, because he knows the teachings of the Kuṭāramānawa-book.'

168. Ya tikā wuwus nira sudèwi dadi ta sumahur ya mānasā,
tībra ya malara masū manaṅis,
atidhīra nirbhaya ya mojar iṅ sabhā.
b. C yā.

Thus were the words of the princess. Sadly she replied, while weeping with tears flowing forth. She spoke fearlessly in the middle of the audience hall.

169. Kadurus bhaṭāra wuta tulya tar panon,
takarin hiḍĕp wara-warah niṅ āgama,
sira dèwi tā paḍa-paḍā nirèṅ sarat,
rikanaṅ* susatya drĕḍa bhakti maprabhu.
*BCDEF. d. K rikana.

'My lord, you go too far. You are like a blind man, who [is dumb and deaf] though adept in all the teachings of the religion. The princess has no equal in the world, concerning faithfulness and devotion to my lord.

XXIV

170. Tamatar paṅan marasa* tar kĕnèṅ turū,
satatānaṅis magulinan rikaṅ lĕmah,
lara duhka tan patĕpi tībra kāsyasih,
kadi kāwiṣan sira sawĕt nikaṅ [ṅ] unĕṅ.

*BDEF. a. BDEF tamatā. K arasa. b. B riṅ. d. BEF nikāṅ.

'She had never eaten anything enjoyable, she had never been able to sleep. All the time she wept and had slept on the ground. She had endured limitless sorrow and was extremely pitiful. She looked as if she was poisoned by pangs of love.

171. Kita nitya kéwala iniṣṭi niṅ hati,
ikanan pamūja ri bhaṭāra tan kalĕn,
ri jayā naréndra kalawan mapaṅguha,
ya ikā prayojana nirār paṅarccana.

'You are the only one she kept in her mind. Her prayers to the gods had no other purpose than the victory of Your Majesty and to be reunited. That was the only purpose of her prayers.

172. Ya tikā ulah nira atīta riṅ hayu,
lalu hāh halib salahasāku dé nira,
ri tĕkanta nātha kadi tar kama ṅkanā,
tamatan hanā ṅ rasa karih rikĕṅ dadi.

a. BCDEF ikā. d. B ikaṅ. CDEF ikĕṅ.

'And her conduct was exceedingly pure. O! How disappointed I am by her fate. On arrival, you seemed not to be affected by feelings of love, as if there is no emotion at all in your entire existence.

173. Kita liṅku yogya śaraṇā nikaṅ jagat,
wruha riṅ salah kĕna bhaṭāra tan kalĕn,
wĕgilĕn [n] ikaṅ agati pāpa kāsyasih,
kita tāmrĕtĕṅ bhuwana yukti oṣadhā*.

*B. d. CDEK uṣadhā. F ūsadhā.

'I say, it is best for you as the protector of the world to know what is good and what is not, to become the refuge of the pitiful and sinful people looking for shelter. In fact you are elixir of immortality, the cure for [the sufferings of] the world.

XXIV

174. Tathāpi yan mūrkka hatinta nirghrēṇa,
kalĕṅka tātah hrĕdayanta tan padon*,
alāṅ-alaṅ dènta dhumāraṇa ṅ prajā,
apat [t]ala[d] dé nikanaṅ malānaput.
*B b. CDEFK panon. d. B apan tala. nikanāṅ.

'However, if your heart is wicked and cruel, impure without reason, then I doubt very much whether you can protect the world, because you are bad, depraved by impurities.

175. Lukan gĕlĕh tālapakĕn kita prabhu,
swabhāwa niṅ déwata tan hané kita,
hilaṅ pwa dharmmanta yaśanta riṅ jagat,
apan grĕhitāṅ hala tat [t] alap ṅ hayu.
a. B yālapākĕn. d. BCE grĕhitāṅ.

'Please, wipe away all the impurities in you, my lord. You have the qualities of a god. Your merits and good deeds in the world will vanish, because you clutch at the bad things and do not take the good ones.

176. Mataṅ nya tātar hana śāśwatānulus,
śubhāśubhātah sukha-duhkha tar wuruṅ,
dumèh manah niṅ dadi tan saniścaya,
apan [n] ikaṅ karmma lĕwih lawan widhi.
a. BCDEF tātan. saswatānulus. b. BCDEF subhāsubātah. d. BCDEF iké.

'Therefore there is nothing stable and eternal, good turns to bad, happiness turns to sorrow without failing, because the mind of all people is unsettled, since *karmma* [the accumulation of conduct of man] is more powerful than knowledge.

177. Sawèt ni yāśā ni manahku tékihĕn,
tumon sira śrī Janakātmajālara,
hilaṅ takut twaṅku ri saṅ naréśwara,
tak olya yak mātya sadé nya yar pĕjah.
a. BCDEF niṅ āśā. d. BE yāk mātya. BCDEF yan pĕjah.

'Due to the sorrow that overcame my heart, when I observe the distress experienced by princess Janakātmajā, my fear and my veneration towards Your Majesty has disappeared. I do not care if I be sentenced to death, I do not mind at all.

XXIV

178. Mapāpa ta lwir nira saṅ sukānulus,
lanā mamukti ṅ śriya tan kĕnèṅ lara,
naréśwarāṅhiṅ sira liṅku uttama,
tathāpi yar śoka nihan sirāpasah.

b. B tan saniścaya. BCDEF umuktī śri ya. d. CDE yār.

'One who is always living in perfect luxury, and enjoying happiness all the time and never experiencing sorrow, is [in fact] miserable. I think, Your Majesty was the best [amongst men] only when Your Majesty lived in separation [from princess Sītā].

179. Kahīnya tékiṅ dadi mānuṣādhama,
huwus katon byakta umah nikaṅ lara,
mataṅ nya saṅ paṇḍita sādhu sajjana,
tamar kabaddhèṅ śriya mūr sirātapa*.

*B d. CDEK mūsir [r]ātapa. F tamār.

'Much less are those who are born as commoners. Clearly they are the storage of all kinds of suffering. Therefore the pundits, good and respectable people, do not want to be tied up to luxury life. They go away to do asceticism.

180. Tatan wiśéṣa ṅ wiṣayāta dé nira,
nirākulékaṅ hati buddhi śuddha ya,
wiśéṣa taṅ citta samādhi dhāraṇā,
umuṅgu riṅ śūnya sudhīra mabrata.

a. F wiśaya.

'For them sensorial pleasure is not paramount, their minds have no attachment to their family and their soul is pure. Their minds are exalted as they practise self-restraint and abstract meditation. They stay at lonely places, steadfast in exercising their pious observances.

181. Apan huwus wruh ri* wiwéka niṅ dadi,
dumèh sirāwās ya makāmbĕka ṅ tapa,
wiratyasambéga manah nirālilaṅ,
rikaṅ kawikwan drĕḍa tār alaṅ-alaṅ.

*CF. a. BCDEK riṅ. F wuwus.

'Because they know already the true knowledge of existence which gives them strength to cling to asceticism. Their minds are pure, desisting from violent outbursts of passion. They are firm in their conduct of priesthood without reservation.

XXIV

182. Ah-o mahādibya niraṅ wĕnaṅ wiku,
luput rikaṅ [ṅ] indriya-rāga tan hana,
warĕg nirèṅ janma anitya hétuka,
pĕgat [t]akĕn taṅ mala bhakti* kéwala.

*BEF. d. CDK bhakta.

'Ah! How fortunate is the one who is able to become an ascetic, free from all kinds of passion of the senses. His disinterest towards life, which gives rise to transitoriness, has broken [the ties of] impurities and arouses absolute faith.

183. Laraṅku dé saṅ Janakātmajékihĕn,
tatan tahāṅ duhka magöṅ tĕké sira,
apan sadā satya lanā patibrata,
k-udhāni té saṅ wiku saṅ wĕnaṅ tapa.

d. BCDEF t-udhāni.

'My sorrow that concerns princess Janakātmajā is not because I think of the great sorrow that she had experienced, because of her everlasting faithfulness and loyalty to her husband, but because it makes me aware of the good fortune of the ascetic who is capable of doing asceticism.

184. Mataṅ nya wikwāku bhaṭāra déwata,
manahku sambéga tumon ikèṅ dadi,
saranta saṅsāra saśoka kāsyasih,
hurip nya tan nitya suka nya tan lanā.

d. B ta nitya.

'Therefore, O deities and gods, [give me the strength] to become an ascetic. My heart is violently agitated by the realization of life, that it consists only of long sufferings, and deep sorrows. Life is short and happiness does not last long.

185. Samaṅkanékaṅ pakurĕn [n] aṅĕn-[n]aṅĕn,
inak nya tan śaśwata jāti duhka ya,
mataṅ nya saṅ hyaṅ tak alākya yāsiha,
agöṅ wirāgyaṅku tumon gatī sira.

b. C saswata. F saśwata. d. E gati.

'Likewise is the thought concerning marriage. Its pleasures are not endless, in fact it ends up in sorrow. Therefore, O god, have mercy, do not let me experience marriage. I am greatly aversed to see the lot of the princess'.

XXIV

186. Nahan [n] ujar niṅ Trijaṭā rikaṅ sabhā,
tumohi satyā nira dèwi Jānakī,
huwus nya mojar manaṅis ta yāṅĕsah,
humīs ta luh niṅ [ṅ] umulat paḍālara.

b. B tumon satyā.

Thus spoke Trijaṭā in the audience hall, defending the loyalty of princess Jānakī. Thereafter she wept and moaned, tears flowing forth from her eyes. All people seeing her were grief-stricken.

187. Muwah ta dèwī mawuwus saniṣṭura,
huwus hĕnĕṅ saṅ Trijaṭā tĕwas maṅèl,
samaṅkanāriṅku si Lakṣmaṇād wulat,
t-amoṅ apuy tāsiha ri ṅhulun [n] ari.

a. C sanistura. c. F pi. hulat.

The princess then spoke severely: 'Stop it Trijaṭā. You make yourself weary. And you too, my younger brother Lakṣmaṇa. Be aware! Have mercy towards me, my dear. Make fire!'

188. Nojar saṅ Janakasutār paminta mātya,
saṅké gŏṅ niṅ iraṅ-iraṅ lawan kasatyan,
saṅ Rāmāṅanumata tar wihaṅ ta winwīt,
ṅkān saṅ Lakṣmaṇa matĕra ṅ tahĕn panunwan.

c. B tan wīnwit. BCDE wwihaṅ.

Thus spoke Janakasutā, expressing her wish to die [by fire], due to the great humiliation she felt and the loyalty [to her husband]. Rāma approved [the request] and without reluctance Lakṣmaṇa started to collect wood for the pyre.

189. Āśā saṅ lumaku kinon sawèt nikaṅ twaṅ,
timbun taṅ kayu tamalah ta luh kamantyan,
wèt niṅ bāp sira n aharĕp tumūta mātya,
kĕpwan tan tĕmu naya saṅ kakāmikalpa.

Sadly, and out of respect [to his brother and sister-in-law] the one ordered to do the job, went to pile up firewood, whilst tears burst from his eyes. He could not understand why [Rāma] had attained the false notion, and full of indignation he wanted to join in her (Sītā's) death.

XXIV

190. Woṅ tékāṅ apuy umurub dilah nya māwās,
māwāmbĕk nira saṅ aminta mātya satya,
nistrĕṣṇā taya katakut masö manĕmbah,
saṅ Sītā makulilinan ri saṅ hyaṅ Agni.

The fire had been lit and flared up high. The mind of the one asking to die, out of loyalty, was burning [with eagerness]. Her attachment vanished; fearless Sītā stepped forward, paid her obeisance, and walked around the [god of] Fire.

191. Ndah saṅ hyaṅ Jwalana kitāta sāksi niṅ rāt,
yak duṣṭāhala gĕsĕṅa ṅhulun wiśīrṇnā,
yak satya pwa ya kĕmitĕn ṅhulun tĕkapta,
nā sāmbat nira tumĕḍun ri saṅ hyaṅ Agni.

'Well, God of Fire, you are the witness of all beings. If I am depraved and guilty let me be burnt to dust, but if I am innocent, may you protect me,' thus she said and plunged into the fire.

192. Atha ri tĕḍun niraṅ paramasatya ri saṅ hyaṅ Apuy,
nda tan agĕsĕṅ manah niṅ umulat juga śīrṇna gĕsĕṅ,
salahasa dé nyaṅĕn-[n]aṅĕn iraṅ Raghuputra salah,
kadi ginitĕs* tikaṅ twas umarĕṅ mata luh tumibā.

*BEF. d. BCDEF ikaṅ. CDK ginĕtĕs.

'When the ultimate loyal one dived into the fire, she was not burnt, but the hearts of those looking on, were ablazed and turned to ashes. They were disappointed [as they thought] Raghuputra was mistaken. Their hearts were as if broken, which caused their eyes to shed tears.

193. Paḍa ta mulat rikāṅ apuy apūrwwa dilah nya murub,
kathamapi mogha yan paḍĕm ah-o tuhu satya sira,
tĕmahan ikāṅ apuy kanaka paṅkaja tuñjuṅ ĕmās,
dadi dala taṅ dilah kukus arūm tĕmahanya sari.

d. BCD ḍala.

They were looking at the fire which flamed up as never before, but suddenly it went out. Ah! Well! She was truly faithful. The pyre had changed into a golden lotus, the fire became the petals and the sweet-smelling smoke the pollen.

XXIV

194. Mĕtu ta bhaṭāra Bahni puruṣākrĕti dibya katon,
manadĕg i madhya niṅ kanaka paṅkaja sābhinaya,
Janakasutā matimpuh i samīpa nirātiśaya,
ciha-ciha dibya niṅ brata susatya mahāsaphala.
a. B puruṣokrĕti.

God Bahni (Fire) in the form of an excellent human being came out and stood with dignity. Janakasutā was sitting close to him. It was established beyond doubt, that her excellent vow of faithfulness was well-founded.

195. Dadi mawarah hyaṅ Agni ri naréśwara Dāśarathi,
nrĕpasuta hé Raghūttama taman katamāna tamah,
apa ta kitāt sasaṅśaya ri saṅ ghariṇinta śuci,
kadi raray arddha mohita hatinta salah panahā.

Then god Agni addressed king Dāśarathi: O, prince Raghūttama, do not be subdued by *tamah* (ignorance). What is the reason that you are doubtful about the purity of your wife. Your heart is like that of a child, confused and full of misconception.

196. Kita malawas pwa ṅūni makurĕn tĕka riṅ satahun,
wruha ta kité sulit nira salèk pwa katona nikā,
kimuta kitān tĕkèṅ rwa tĕlu pātta tahun tat atūt,
tat iṅĕt-iṅĕt [t] atah tĕṅĕ-tĕṅĕn [n] i manah rasikā*.
*F. d. BD rasika. CEK rasiké.

'You have been married for more than one year. In a month you can already know her faults. Moreover you have lived with her in harmony for two, three or four years. Try very hard to remember about her character!

197. Nya ta ya paṅawruhé hayu ni citta nirār wulati,
sakala bhaṭāra Śaṅkara nihan sira riṅ gagana,
maraha kiteryyawakta ya ta dona nirān panurun,
mara t-atutur tatad waluya saṅsaya śucya lanā.

'Then you will see how good her heart is. Behold god Śaṅkara there in the sky. He will tell you about your origin and purpose of your incarnation, so that you will remember, and not be doubtful again, and forever clear.

XXIV

198. Tuwi sira rāma saṅ nrĕpa nihan sira wèd wulati,
milu manurun siraṅ Daśaratha prabhu nātha sira,
maśila sirèṅ wimāna manapĕl ri bhaṭāra Śiwa,
makajuru saṅ hyaṅ Indra sira mitra nirèṅ sakala.

'Also behold your father king Daśaratha who comes down to earth sitting in the flying machine of god Śiwa, which is controlled by god Indra, his friend in everything.'

199. Nāhan liṅ nira saṅ hyaṅ Agni tumurun sākṣāt ta saṅ hyaṅ Śiwa,
lāwan déwaganāpraméya hibĕkan ṅ ākāśa sŏk lor kidul,
muṅgwiṅ ratna* wimāna maṅkin aparö ṅkāné ruhur niṅ sabhā,
sakwèh niṅ [ṅ] umulat saharṣa muririṅ kāścaryya kapwārarĕm.
*BCDEF. c. K ratu.

Thus spoke god Agni. In a moment god Śiwa came down, followed by countless groups of deities. The sky was crowded with them, in the north as well as in the south. [God Śiwa] in his jewelled flying machine came nearer and nearer above the audience hall. All those looking on were excited, amazed with a tint of fear, as they became goose-fleshed.

200. Saṅ Rāménujaran bhaṭāra winarah ryyāwak nirān déwata,
hé Nārāyaṇa hé Raghūttama taman bédhékwawaktāt hiḍĕp,
saṅ hyaṅ Wiṣṇu kĕta kita priyatamā Sītā sira Śrī-maya,
tar sah sātmaka śuddha satya pihaka nyāwakta yat dampatī.
c. BEF kĕtah.

God [Śiwa] told Rāma that he was in fact a deity: 'Hey Nārāyaṇa, you must know that you are both [are deities]. There is no difference between each of you. You are god Wiṣṇu and your consort Sītā is in fact the goddess Śrī, who is undivided and of one soul with you, pure and loyal, she is the other half of your body when you are in the form of *dampatī* (husband and wife).

XXIV

201. Haywātah kita sanśayé sira muwah sāmpun aśuddhyan sira,
dontāt aṅdadi dadyakĕn tulusakĕn kīrttinta riṅ rāt kabèh,
swasthā niṅ bhuwanatrayékana iwön nāhan phalantāt jaya,
cihnā nyān kita saṅ Janārddana dinésaṅ hyaṅ dumīkṣa ṅ sarāt.

a. BDEF kuśuddhyan. d. BDEF cihnāntāt.

'Do not have doubt about her, after she had proven herself pure. The purpose of your incarnation to earth is to accomplish your glory in the world, to strive for the weal of the threefold world. That would be the result of your victory, so that you will be known as Janārddana, ordered by the Supreme Deity to rule the world.'

202. Nā tojar Paraméśwaré sira wawaṅ śīghrān panambah sira,
antarlīna bhaṭāra Sukṣma kawĕkas saṅ Rāma tuṣṭa ṅ manah,
saṅ Sītā śuci satya śoddha satirun santāna lumrāṅ yaśā*,
saṅkrānta prakaṭa praśāsta kinudaṅ tan lèn kiduṅ niṅ sarāt.

*BCDF. a. DEF Paraméśwarā. b. D tuṣṭā. c. D lumrā. K yaśah.

Thus spoke Paraméśwara to him. Quickly Rāma made his obeisance with folded hands. God Sūkṣma disappeared. Rāma was left behind in a jubilant state. Sītā was pure, loyal and flawless, worthy to be the example of all generations to come. Her fame spread everywhere, much discussed, renowned and praised in all the poems of the world.

203. Atha sāmpun awās sirār śuci, sira saṅ śrī Janakātmajénapi,
parituṣṭa siraṅ Raghūttama, malawas tākaḍasih sunirmmala.

b. BCDF Janakātmajénasö.

Thus when the purity of Janakātmajā was clearly proven by the ordeal by fire, Raghūttama was delighted. [She was] so long separated from her beloved, and yet she was flawless.

204. Kramakāla kulĕm [m] umèh tĕkā, umulih saṅ milu sākṣi riṅ sabhā,
Raghuputra lawan Wibhīṣaṇa, tumamèṅ rājya siranāḍah* kabèh.

*EF. d. BCDK siranaḍah.

Time went by. Night had almost come. Everybody attending the audience in the hall returned home. Raghuputra and Wibhīṣaṇa went to the palace to have dinner.

XXIV

205. Milu saṅ kapirāja Māruti, Nala Nilāṅgada Jāmbawān tuwi,
paripūrṇna makarmma bhojana, dadi mojar naranātha Rāghawa.

They were joined by the king of the monkeys, Māruti, Nala, Nīla, Aṅgada and Jāmbawān. After dinner, king Rāghawa spoke thus:

206. Pawanātmaja yah t-asö ryyaku,
krama niṅ mārgga ya pājaré kita,
kita liṅku harah laku t-ruhun*,
ri [y] Ayodhyā ta-warah n alah musuh.
*EF. d. BCDK tuhun.

'Pawanātmaja, come closer to me. I will tell you about the itinerary of the journey you should take on my behalf, as I will ask you to go ahead to Ayodhyā to bring the news that the enemy has been defeated.

207. Waluyī ta gĕlista maṅlayaṅ,
umusī mégha makandĕl iṅ laṅit,
haliwat pwa kitèṅ mahodadhi,
tĕmu taṅ rāmya Mahéndraparwwata.

'Return [to Ayodhyā] by air as quickly as possible, crossing the dense clouds in the sky. You will also cross the sea and arrive at the beautiful mountain of Mahéndra.

208. Paṅalorta* muwah tĕmu ṅ gunuṅ, Malayā kyāti manojña komala,
giri Windhya ya lor nikāparö, tuwi Kiṣkindha gunuṅ ya saśri ya.
*BCDE. b. F maṅalor ta. K saṅalorta. d. B saśrī yā.

'If you go further to the north, you will come to the mountain of Malaya, renowned to be attractive and full of beautiful sceneries. To the north of it, not very far, is the mountain Windhya and Kiṣkindha, also very enchanting.

209. Kalawan giri Mālyawān tĕmun,
wulatī Daṇḍaka kānanāsukĕt,
katutūr aku ṅūni dé nikā,
manusup ṅkāna lawan si Lakṣmaṇa.
a. CDEF tĕmunta.

'You will also find the mountain of Mālyawān and see the dense wood of Daṇḍaka. I remember I have been there, penetrating the forests with Lakṣmaṇa.

XXIV

210. Wiparīta sukĕt nikāṅ alas, paramèṅ dhīra si Lakṣmaṇèṅ lara,
kawilĕt karawit ikaṅ* gulū, suku tan lwir suku rāh nirantara.
*BCDE. c. FK tikaṅ. d. BCDEF nirāntara.

'The forest was dense beyond imagination. Lakṣmaṇa was extremely brave on that unfortunate occasion. He was caught by the neck [by creepers], his legs did not look like legs, they were full of wounds and bleeding incessantly.

211. Manusup kami śoka kāsyasih, malapāpus kurapas jugākurū,
kadi tag waluyāpulih t-hiḍĕp, irikaṅ Daṇḍaka kānanāk hana.
c. BCDEF waluyapulih. hiḍĕp.

'We were penetrating the woods in a very pitiful state. Hungry, weak, exhausted and thin. I thought I would never come out and should have to stay in the Daṇḍaka-wood forever.

212. Paṅalor tĕmu ṅ āśramottama,
patapan hyaṅ rĕṣi saṅ Sutikṣṇa ya,
hana rāmya tĕmĕn taman* śuci,
patapan saṅ Śarabhaṅga bhāgiya**.
*BF. **S. a. F katĕmu. c. CDEK tĕmun. d. BCDEF rĕṣi Bhaṅga. BCDEFK bhaṅgi ya.

'Press to the north till you come to a splendid hermitage. That is the hermitage of the sage Sutīkṣṇa. Then there is another holy hermitage, namely the hermitage of the reverend sage Śarabhaṅga.

213. Rĕṣi Atri pawitra sĕmbahĕn, sĕpĕri ṅkā* patapan nirāparö,
tĕmu taṅ giri Citrakūṭa lor, subhagèṅ śobha Bharadwajāśrama.
*BCDEF. b. B nira parö. BCDEF patapān. K sĕpĕrīkā. d. F sabhagèṅ.

'You should pay your homage to the sage Atri. Visit his hermitage, it is close to the place [of the sage Śarabhaṅga]. Further to the north you will find the mountain of Citrakūṭa where the beautiful hermitage of the sage Bharadwāja is located.

214. Yamunā ya wĕnaṅ mawèh hayu, ta-sibū buddhi ya śuddhi dé nikā,
tĕmu taṅ lwah agöṅ sunirmmala, ratu niṅ tīrtha pawitra Jāhnawī.
c. DE lwa.

'The river Yamunā is able to give you happiness. Take a bath there and your mind will be purified. Then you will come to a big flawless river, the king of holy rivers, the Jāhnawī.

XXIV

215. Silĕm in lwah ah-o mahādbhuta, śuci gambhīra hilī nya bhīṣaṇa,
kadi nīlā* lawan śilāñjana, Tamasāk yomasĕh in katāmasan.
*C. a. D hādbhuta. DF lwa. c. BDEFK Nīla.

'Take a bath, dive in the water. O, it is extremely amazing. Clear and deep is the stream, but above all dangerous. The river Tamasa is like indigo and *silañjanī*- plants which are able to wash out malignity.

216. Sarayū palayū parériya, śitalā* wwai nya sugandha yākunin,
kinĕbur nin Ayodhya kanyakā, masibū syūh jĕnu kumkumé susu.
*E. b. BCDEK śitala.

'Then go quickly to the place where the river Sarayū flows. Its water is cool, fragrant and yellow of colour, because it has been whipped up by the girls of Ayodhyā, who bathe [so that] the saffron cream on their breasts was washed away.

217. Tumamā ta kité dalĕm pura, tĕmu tébunku sukān kitān tĕka,
pawarah pwa kitān alah musuh, Bharatāwaś ya giran nikānrĕnö.
b. E tĕkā. c. BEF mawarah. d. BCDEF Baratātyanta.

'Thereafter you will come to the city and wait upon my mother who will be delighted at your visit. Then you may tell her that the enemy has been defeated. Certainly Bharata will be glad to hear that.

218. Siran āryya Wibhīṣaṇānadĕg,
sumilih bhūpati nātha pājara*,
kapirāja sirāta warṇnitan,
priya mitranku dumèh ṅhuluñ jaya.
*BCDEF. b. K mājara.

'You must also tell him that the noble Wibhīṣaṇa has been installed as king to succeed [his brother]. Relate also about the king of the monkeys, my beloved friend who helped me win the war.

219. Ri wurinta kamīki mankata, sukacittāku nihan* panūtwuri,
ri waluyta t-uḍik manunsuna, irikākun kapapag kapanguha.
*BCDEF. b. K sukacittā kami yan. d. BEF irikāku tĕka papag. C. irikāku t papag. D irikāku g papag.

'After you leave, we will also depart. I am happy to do it this way, following you. After you arrive [in Ayodhyā etc.] please return through the route you took to meet me. For sure we will meet on the way.'

XXIV

220. Iti nā ta wuwus nareśwara, sira saṅ Māruti tar wihaṅ kinon,
umibĕr sira śīghra maṅlayaṅ, kawĕkas bhūpati saṅ tigāṅinum.

Thus the king spoke. Māruti was not reluctant to do as ordered. He flew through the air speedily, and left the three kings behind with their drinks.

221. Kapirāja lawan Wibhīṣaṇa,
tumĕkāṅ mastawa* yar tinakwanan,
kita kārwa ta liṅku māsiha,
ri [y] Ayodhyā dulurĕn ṅhulun mulih.

*BCDEF. b. K tumĕkuṅ maśrawa.

The king of the monkeys and Wibhīṣaṇa were filling up their glasses when they were asked by the king: 'O, you two, I would like to ask your favour to accompany me to Ayodhyā, my homeland.

222. Prakrĕtīkana riṅ kamānuṣan, malulut riṅ priyamitra yan kasah,
niyatāku makūṅa yat taya, ya mataṅ nyāt ilu tūta ri ṅhulun.

b. B kasih. c. BCDEF yan. d. CDEF nyāt i lulut[t]a ri.

'It is characteristic of man, that he will feel the more attached to his friends when [the time of] separation has come. I am sure I will miss you both, if you do not come along. Therefore please come along.

223. Tĕlu pāt lima nĕm pituṅ kulĕm,
lawasantéri [y] Ayodhya nāgarī,
lumihāta* kité samaṅkana,
aku maṅlampwa bhawiṣya yat [t] ulih.

*C. c. BDEFK mulihāta.

'Stay three, four, five or six days in the city of Ayodhyā. When I have already had you there for that long, I will be appeased if you take your leave.

224. Taya labha pi déśalābha don,
wruha riṅ rājya ya sādhya niṅ milu,
ri pawitra nikaṅ guṇé kita,
suyaśā śuddhya ṅ Ayodhya yat parā.

d. BCEF. suyaśān. yat.

'There will be no profit for you from this visit, except that you will see the kingdom. My purpose in asking you to come along is because of the purity of your virtues. Ayodhyā will be purified and famous if you come there.

XXIV

225. Ya pawitra ya tīrtha yāśrama, saparan saṅ paripūrṇna riṅ guṇa,
sa anū mara ṅūni na ṅ yaśa, subhagārūm pamĕkasta riṅ pura.

'Wherever a person with perfect virtues goes, whether it is a bathing-place or a hermitage, it becomes purified. Such and such has been here formerly, thus is the fame, that you both will leave behind in the capital city.

226. Nya pi lābha tĕmĕn tĕmun riya, priyamitrāṅ Bharata prayojana,
ya kĕtā phala uttamĕṅ prabhu, patĕmunta priyamitra māsiha.

'There is another thing that is of benefit if you go there, namely the great friendship of Bharata. He is indeed a successful and excellent king. When you meet him, make him your good and beloved friend.

227. Yat* anĕmwa maṇik wibhūti lèn,
kabaran ṅwaṅ kumĕmit tikān hana,
priyamitra ya rākṣakāṅĕmit,
ya mawèh bhoga maṅöbi maṅlyabi.

*BCDEF. a. B māṇik. K yan. b. BCDEF ikān. D kabharan.

'If you find jewels and other kinds of wealth, you only get trouble in guarding it, but a good friend will look after you, and give you unlimited food and shelter.'

228. Ya wuwus naranātha* Rāma masyaṅ,
umarā milwa mulih marèṅ Ayodhyā,
sumahur sira saṅ rwa kapwa mojar,
kapi Sugrīwa Wibhīṣaṇātiharṣa.

*B. a. CDEFK nira nātha. d. B Sugrīwā.

Thus spoke King Rāma inviting Sugrīwa and Wibhīṣaṇa to come along to Ayodhyā. Both of them replied in good spirit.

229. Naranātha kitāgĕlĕm maṅājñé,
kadi maṅrwa-rwa ujarta sārjjawāsih,
aparan kari tan tĕmun mami ṅkā,
syapa molin paripūrṇna tāṅ Ayodhyā.

'Your Majesty, you are so kind to give us the order, as if you still have doubt about our sincere love towards Your Majesty. Why should we not come along. Who will be more important than the perfect one in Ayodhyā.

XXIV

230. Tan ikaṅ phala dona niṅ mara ṅkā,
kami trĕṣṇā malulut jugé narendra,
wĕṅi tan pawulan [n] awās pĕtĕṅ ya,
paḍa niṅ kāri makūṅ wiyoga maśā.
d. B maśā.

'We do not go to Ayodhyā for wealth, but because we love and are attached to Your Majesty. Like the darkness of the moonless night will be the suffering and despair in our hearts, if we have to stay behind.

231. Manukāna kari ṅ wulan satéja,
asĕpĕn wway atīs tatan ya tambā,
rasa niṅ candana tan panīsi citta,
ri paṅāwésa nikāṅ unĕṅ kunĕṅ ya.
b. B panisi.

'The rays of the moon will make us unhappy, the refreshing effects of sandalwood will not cool our minds, and the effects of longing will not be cured by pouring down cold water [on our burning heart].

232. Ya winarṇnita saṅ purāṇa kāwya,
lara niṅ kāri ri saṅ nararyya māsih,
prabhu saṅgama yāmrĕtātidibya*,
sumukĕṅ wwaṅ kadi saṅhulun hana ṅ höb.
*CDF. c. BEK yāmrĕtadibya.

'Already described in the poems and holy scriptures was the suffering caused by the separation of [attendants] by his beloved lord. Unison with Your Majesty is like excellent *amrĕta*, generating happiness to people like us, who take shelter under Your Majesty's patronage.

233. Upaman kadi kāga* cakrawāka,
mapasah riṅ wĕṅi dhik śaśaṅka liṅ nya,
rahina pwa ya pih bĕtah ya mapwé,
hana niṅ saṅgama tan hiḍĕp panas nya.
*BCDEF. a. B upamā. K kāṇa.

'As an example can be taken the *cakrawāka*-bird. If it is separated [from its female] at night, it cries: 'Ah! Moon!' As soon as it is day, it goes to bed. Because it is united with its female, the heat [of the sun] does not matter.

XXIV

234. Katuluy madawā wuwusku nātha,
kalarān iṅ mapasah kathāprasaṅga,
ya mataṅ nya kanugrahékanaṅ syaṅ,
syapa tan harṣa rikā pakonta milwa.

'My speech has gone on too long because of the assumption that we will be separated from Your Majesty and will come to suffer. Therefore the invitation of Your Majesty is truly an expression of mercy on the part of Your Majesty. Who will be unhappy with the invitation of Your Majesty to accompany Your Majesty ?

235. Kadi liṅ naranātha ṅūni tuṅgal,
ikanaṅ monĕṅ-unĕṅ lara nya tan swaṅ,
si masaṅgama yéka dibya bhoga,
tan inum tan pinaṅan mawèh sukĕṅ waṅ.

d. B ta pinaṅan.

'It is the same with us, as if Your Majesty said formerly, that the pain of longing which will befall us [when we are separated] will last forever, because union is like excellent food. Even if it is not consumed it gives happiness to everyone.

236. Ri katona nikā sukunta nātha,
ri hatiṅku maṇik kita pratiṣṭa,
ya tumrĕptī kami nityakāla tuṣṭa,
anuṅ iniṣṭi wiśéṣa déwatāṅkwa.

b. B kamī.

'At the sight of your feet, my lord, we are constantly happy and contented. Your Majesty is like a jewel image in my heart, which I regard as the most exalted *iṣṭadéwatā* (favourite god).'

237. Iti nā ta wuwus niraṅ tinakwan,
sira kālih kapirāja rākṣasendra,
paḍa milwa mulih maréryy Ayodhyā,
ikanaṅ citta kadīnisĕp tumūta.

Thus were the replies of those requested [to go along]. Both of them, the kings of the monkeys and demons, would go along to the city of Ayodhyā. It was as if their minds were sucked into [a desire] to come along.

XXIV

238. Hĕlĕm ésuk atah sirār payātrā,
wĕṅi yénantin inantyakĕn matan̄hi,
ri sawèt ni suwé nirāsiwo ṅkā,
manĕhĕr tan paturū mijil hyaṅ Arkka.

They decided to start [the journey] the following morning. They spent the night awake, waiting for the morning to come, and passed the time in happy conversation, till the sun rose (without sleeping at all).

239. Kramakāla sirārahup masandhyā,
majapāṅarccana kapwa bhakti satya,
brata saṅ prabhu mrĕddhyakĕn prabhāwa,
saparan sélwana bhakti mukya mūlya.

While time went by, they washed and performed their *sandhyā* (morning)-prayer, muttering prayers while worshipping deities with firm devotion. The good conduct of the king gave rise to the increase of power, wherever he went, he was followed with devotion. [He was] regarded as the foremost respected leader.

240. Maṅkas-aṅkas aṅadĕg ta sirādan, dampatī nrĕpati Rāghawa Sītā,
śrī Janārddhana katon sira sākṣāt, tulya Kāma Rati ratna nikaṅ rāt.

The Royal couple, Rāghawa and Sītā had packed everything and were prepared to leave. They looked exactly like Janārddana, or Kāma and Rati, the jewel of creation.

241. Kyāti puṣpaka wimāna manojña, mās maṇik kanaka tan maya māyā,
yāta uṅgwan ira kālih aluṅguh, ratnajampana wimāna manojña.

b. B tan mayāmaya. F maṇi tan mayamayā.

The famous and marvellous aerial chariot Puṣpaka which was studded with real gold and jewels, was the vehicle in which they would travel, sitting on a fabulous palanquin bedecked with precious stones.

242. Saṅ Wibhīṣaṇa kapīndra kapuṅkur,
maṅrakĕt ri* sira kèn kadi sānak,
Lakṣmaṇāṅgĕnĕni cāmara saśri,
Aṅgadāṅisapu pāda riṅ ambyan.

*EF. b. BCDK maṅrakĕt sira.

XXIV

Wibhīṣaṇa and the king of the monkeys were behind [them] wearing clothes with the same pattern as if they were brothers. Lakṣmaṇa held in his hand a beautiful cowrie. Aṅgada took the feet of Rāma [in his lap] who sat on the palanquin.

243. Sahya cĕṭṭa kapi Mainda makampil,
san Nalāmayuṅi yatna tan imba,
wīra Nīla makaluṅ [ṅ] umawaṅ wwah,
Jāmbawān mamawa kadga masaṇḍiṅ.

The powerful monkey attendant Mainda took the attributes. Nala held the royal umbrella tightly and with care. The hero Nīla carried a bowl of fruit with a shoulder strap. Jāmbawān was sitting closely holding the ceremonial-sword.

244. Saṅ Suséna sira wédya widagdha,
saṅ Gayāgaway anaṅga capāru,
na ṅ pahidwan aradin ya dinānan,
Krandanāsiga mawa ṅ curigābwat.

c. BD capārū.

Suséna was an experienced healer. So, he prepared the spittoons and put them everywhere. Gaya was preparing and holding the betel box ready. The fiery Krandana carried a heavy *kĕris*.

245. Ruṅki mās ginawa saṅ Gawayāsih,
saṅ Gawākṣa mamawāta payuṅ wyah,
puṇyawān tar apanas-panas aṅhöb,
riṅ payuṅ wuluṅ aluṅguh agĕgwan.

d. B agugwan.

The lovely Gawaya was carrying the golden *kĕris*-sheath, whilst Gawākṣa was holding an ordinary umbrella, which was useful as it gave shelter against the sun, if one sat under the blue-black umbrella [held by Gawākṣa].

246. Śobha sābhinaya saṅ Wrĕṣabhārūm,
yar wawāṅirira mās ramaṇīya,
saṅ mabāhu mawiḍaṅ Dwiwiḍāḍèṅ,
ratna ḍaṇḍa ri ḍaḍa nya sumaṇḍa.

b. B mā.

The monkey called Wrĕṣabha was goodlooking and impressive. He held a beautiful golden fan. The broad shouldered Dwiwida exposed his chest on which a club studded with jewels rested.

XXIV

247. Sārabhāra Śarabhāmawa laṅkap,
tībra kābrĕkĕkĕ kabwatan amrih,
Dhūmra dum nira duwĕg mamawa hrū,
taṅkulak kanaka nā salaya nya.

b. D kābrakĕkĕ.

The extremely strong Śarabha carried the bow, which was too heavy for him. Therefore the arrows and the golden quiver were given to Dhūmra to carry as his counterpart.

248. Wīra Tāra rasikākurug éraṅ,
yar kasĕnwan ahulap mata kāprĕm,
Kéśarāṅakusarāṅusirèṅ* drĕs,
tar sukĕr kisapu taṅ rasuk abwat.

*BCDEF. b. F makāprĕm. c. K Késaraṅakusaraṅusirèṅ.

The hero Tāra carried an armour with triangular patterns, if it was hit by the rays of the sun it dazzled the eyes. Késara was like a reed and very quick in movement, he had no difficulty in carrying the heavy armour on his lap.

249. Bhīmawaktra mawa bhakta sirārūm,
laṇḍugādi hana kuṇḍi kinuṇḍaṅ,
saṅ Dhanurdhara diné tar aṅèla,
śukti mās winawa sokya taṅ āmbĕk.

Bhīmawaktra served aromatic dishes, all kinds of sweetmeat in bowls which he carried around. Dhanurdhara had a pleasant job namely to carry pearls from oysters and gold, which he carried happily.

250. Saṅ Darīmukha mukāṅgupi dharī, hyun niré kahula* saṅ Trijaṭāṅliṅ,
Indrajānu sahajāṅgupi lambuṅ, maṅjawil maṅujiwat sajīwāhyun.

*S. b. BCDEFK kalula.

Darīmukha was singing a tune describing a lady, he was in love with the maid of Trijaṭā. Indrajānu nudged slightly on her side, pinched her while giving her side-glances, expressing his desire to sleep with her.

251. Kāmadrĕṣṭi Kumudomilu sinta,
miṅsĕr-iṅsĕr aṅusir wulat olĕm,
Gandhamādana madan-madan aswaṅ,
tar wulat winaya saṅ Winatātwaṅ.

b. F aṅusi.

XXIV

Kāmadrēṣṭi and Kumuda were chasing a beautiful woman. They moved around searching for a pretty face. Gandha-mādana stood ready to punish those who were not observing the rules as set out by Winata.

252. Dibya saṅ Śatabalī bali milwa*,
rin [ṅ] ulah mamisamaṅgamabhāwa**,
mūr maré saṅ abalun mabalāmrēm,
raṅkēp iṅ kapi makampil akampya.
*BDE. **S. a. malwā. b. BCDEFK mamiṣamaṅgamabāmi.

On the other hand the mighty Śatabalī joined in the conduct of people who committed adultery. He and the bearer of the attributes both slept with the widow with one child [yet she was] unmoved [by it].

253. Sāmpun iṅ wray umanèk sahana nya,
kapwa yātitih adan matatātap,
puṣpakān pakahawan gaganādrēs,
tulya bhūmi kadi parwwata maṅkat.
b. B matatatap. c. BCDEF puṣpakādi kahawan.

After all the monkeys had mounted the aerial chariot, as if heaped up in piles, Puṣpaka rose to the sky swiftly, like a planet or a flying mountain.

254. Tan masor tan aruhur ta ibēr nya,
byakta dé nira tumon ikanaṅ rāt,
saṅ naréśwara saharṣa tumuṅkul,
warṇnana krama nikaṅ sakapaṅguh.

It flew at a moderate altitude, not too high but also not too low. The earth could be clearly seen. Happily the king looked down describing everything he saw on the way.

255. Maithilī taṅa-taṅā tasik alwā,
lwir nikā kadi laṅit malilaṅ ya,
sétubandha umalaṅ ri tēṅah nya,
yan katon kadi ta mégha kumēṇḍēṅ.

'Maithilī, behold the wide ocean. It looks so clear, like the sky. The causeway is laid across it, resembling a long column of clouds.

XXIV

256. Nāṅ Mahéndra mahalĕp wahu rāmya,
durbbalāhala ya ṅūni ta kāmbah,
rūg rĕbah kayu-kayu nya watu nya,
yénatĕr ya ta sinūk nikanaṅ wré.
a. B nā. b. B katambĕk. CDEF katambak.

'Well, the Mahéndra-mountain is now very beautiful. Not long ago it was ugly and trodden down, the trees were uprooted as the rocks were taken out by the monkeys [to build the causeway].

257. Hāh hyaṅ Indra lalu dibya nirāsih,
gön nikā hudan irāri tĕkā ṅké,
tan hudāni ta hudān ira liṅku,
Wiśwakarmma juga yan pamulih rāt.

'Ah! God Indra is truly excellent and merciful, as he makes rain fall heavily in these areas. You cannot describe the rain. I think it is Wiśwakarmmā who restores the world.

258. Nyaṅ lĕmah mari lĕbak ta ya késyan,
nā ṅ galintuṅ aruhur maratā ya,
wrĕkṣa rūg mawuṅu kapwa makĕmbaṅ,
hāh hudan* prabhu jugān pahayu ṅ rāt.
*F. d. BCDEK hāh ṅ hudan.

'The holes on the surface of the earth are filled up, and the high mountains are slightly flattened. The fallen trees rise again and bear flowers. Ah! The rain is the king amongst those [elements] which are capable of beautifying the world.

259. Ndah hyaṅ Indra kami kālih anĕmbah,
hyun mamī hayu nikā suyaśanta,
yak parā kunaṅ arah riṅ Ayodhyā,
swāgatā kami manuṅsuṅa bhaktya.
a. CDE kāla hanĕmbah. c. BCDEF yan. F paran.

'Well, god Indra. We both pay tribute to you. We are so pleased with the beauty of your work. When I have arrived in Ayodhyā, we promise ourselves to offer you our devotions.

XXIV

260. Malaya maluyakēn kūṅ kokila nyān paśabda,
kuya ta ya kayu* kolin̄ candanākwèh riyārūm,
satata mawan̄i māmbö mimbuhī kūṅ nya tèkā,
mrisakiti ṅ apadohan mrāk nya man̄hrūk manawwan̄.

*BCDEF. a. BCDEF kayu ta ya kayu. K kuya ta ya taya. c. B tèko.

'The mountain Malaya is again arousing pangs of love when its *kokilas* emit their melodious warble. There are the sandalwood-trees which are always spreading their aroma, inspiring more tenderness to those lovelorn people, who are separated from their beloved. The peacocks were squeaking and squealing.

PAÑCAWIŃŚATI SARGGAH

CHAPTER XXV

1. Nā taṅ Windhyā tiṅhali śrĕṅga nya manojña,
   yékā mahyun rakwa rumūgāṅ pada kéndran,
   puñcak nyāwān nyā tumuwuh nitya matāmbĕh,
   maṅkin māwān durbbala taṅ swargga kasuṇḍul.
   a. B ttaṅ. d. B ta swargga.

   'Behold the fabulous peak of the Windhya mountain. Once it wished to destroy the abode of Indra. Its peak kept growing higher and higher until it threatened to ram into heaven.

2. Saṅ hyaṅ Śakra glāna tumon swargga kasuṇḍul,
   sĕmbah saṅ hyaṅ Śaṅkara karūṇya sirèṅ rāt,
   mopāyākon saṅ hyaṅ Agastī Jawa* r-uṅgu,
   rwaṅ don sādhya swargga sukā taṅ Jawa** śuddhya.
   *BCDEF. **BCDEF. c. K Agastīṅ jala. d. E rwa. K taṅ jala.

   'Sadly god Śakra pondered upon the eminent mishap. He went to god Śaṅkara, who had mercy on the world. He ordered Indra to ask the sage Agasti to stay in Java. The purpose was twofold: heaven will befr eed from the threat and Java will be purified.

3. Saṅké Kailāśa hyaṅ Agastin paṅidul ta,
   pintan tékaṅ Windhya hawan haywa kitāwān,
   wèt ni twaṅ niṅ Windhya ri saṅ siddha Agastya,
   maṇḍĕh mĕṇḍĕk māri manuṇḍul suka taṅ rāt.
   a. B Agastī. DE saṅkèṅ. c. BEF wèt niṅ.

   'From Kailasa the sage Agastin went southwards, and on his way he asked the Windhya not to grow higher. Out of respect to the holy sage Agastya, the Windhya made itself low and stopped growing, so that it would not ram into heaven. The world was delighted.

4. Mālyawān lĕwi-lĕwih hayu wulati,
   Rĕṣyamūka rumaras [s] aku matutur,
   Ḍaṇḍakékana nahan sapinanahan,
   yéka mūla ni laranta laradakĕn.

XXV

'Behold the supreme beauty of the Mālyawān-mountain! I remember with pain the mountain Rĕṣyamūka. The forest of Daṇḍaka is only a bowshot in the distance. There was the beginning of your suffering. Stop [the vehicle].

5. Pampā pöṅpöṅ para ṅkā parama ya rikanaṅ pāwitra ta-sibū,
pèpèrī pāpa-pāpé lara niṅ alarasan māsih pwa masĕha,
ṅkéhĕn tambay ta tībrālara dahatĕn ah-o ṅké yan huwusana,
gantyanta ṅ sokya mukyolih-ulih atulihĕṅ rājyāmuliha rāt.
a. BCDEF tāmpā pöṅpöṅ. tapuḍay. b. BCDEF masiha.

'Take the apportunity to visit the Pampā-lake, as it is extremely holy. Take a bath in it. Wash away all your sins and traces of your sorrow here. This is the place where your deep sorrow started and let it be wiped away at this place also. Change your sorrow into joy in the face of our return to our own land.'

6. Atha huwus sumĕpĕr mapuḍé-puḍé,
masĕha kaśmala niṅ dadi mānuṣa,
krama mibĕr ta muwah sira maṅlayaṅ,
atĕhĕr ojar amarṇnana tūt hawan.

Thus after they landed, they took a bath, to wash away the impurities of their lives as mortals. They flew up again. [The king] started to describe the scenes along the way.

7. Nā tékāṅ alas-alas āwa rāmya-rāmya,
kĕmbaṅ bāp ri tĕpi-tĕpi nya tan pahīṅan,
rāga nyāṅibĕki rāganta ṅūnyaganti,
kālantat kahula* mahārṣyamèt pamūjā.
*S. BCDEFK kalula.

'Look at the brilliant shining forests, full of flowers at its boundaries. Its beauty filled up your mind with unlimited desire to go there formerly, when you became a member of the family of the great sage and joined in the performance of offerings.

XXV

8. Śarabhaṅga bhāgya* patapan rasikā,
patiga nya kapwa tinanĕm-tanĕman,
sulasih sakaṇḍa hana kaṇḍuyuhan,
dalimā nya** paṇḍakaki mĕṇḍur arūm.
*S. **F. a. BCDEFK Śarabhaṅga bhoga. d. B pāṇḍakaki. BCDE dalimādhya. K dalimādya.

'The field surrounding the hermitage of the sage Śarabhaṅga of great fortune are planted with clusters of flowers, e.g. *sulasih*, *kaṇḍuyuhan*, pomegranates, *paṇḍakakis* and fragrant jasmines.

9. Kasihan si haywa masĕkar kañiri,
pacar [r]aṅga-raṅga nikanaṅ racana,
anujājajar saruni ranti talĕs,
tĕbu bāp pisaṅ saṅu saṅ ugratapa.
a. BCD kaniri. b. BCDEF pacar[r]aṅga rĕṅga. d. E pisaṅ saṅ ugratapa.

It is a pity that the *kañiri* does not bloom. The *pacaraṅga* is the ornament of the disposition. That *anuja* are planted in rows, likewise the *saruni*, tomatoes and rhubarb. There is plenty of sugar cane and bananas, the staple-food of the great ascetics.

10. Giri Citrakūṭa kuṭaja nya matap,
kala yar kuyaṅ kayu kuñit kawalot,
kayu cāmaromara maṅŏb camara,
paḍa jaṅgutan wuraṅ-utanya manĕk.
a. BC kuṭajā. D kuṭa nya. E kutajā nya. c. C camarācamara.

'The Citrakūṭa-mountain is full of *kuṭaja*-plants. The *kuyaṅ*-trees are sometimes surrounded by curcuma plants. The yaks come to shelter under the shade of the casuarina-trees, where the bearded orang-outans are staying.

11. Walatuk ri tuṅtuṅ anabĕh murawa,
mrĕdu mārddawān paṅurugĕm aḍawa,
puputĕr makūli kumĕtĕr satata,
puji jīwa-jīwa ya marujyawajik.
c. C makulī. d. B pujī jīwa-jiwa.

'The woodpecker is beating on the drum on the other end. Melodious and soft is the long chirping of the crickets. The *putĕr*-birds sing in a monotonous trembling voice. The *jīwa-jīwa*-bird washes and dresses herself up for prayer.

XXV

12. Rěṣi saṅ Bharadwaja nahan dhwaja sor,
tĕṅĕran ni [y] āśrama nirāta tĕhĕr,
sumanohara wwara padéwaharan,
kuya tākukus mawaṅi gandha miñak.

'The banner down there is the banner of the sage Bharadwāja, which is the symbol of his hermitage. There is an exceedingly attractive temple. Those fumes there, are the aromatic smoke of burnt oil [which comes from the temple].

13. Jawa jahli lor kidul ikaṅ pamacan, pikatan tatan mawĕdi dibya mariṅ,
i ruhur niraṅ rĕṣi darān paturū, masisik sĕsĕk ri sisi niṅ patiga.

'Outside the pavillion for reading scriptures, at the north and south sides, *jahli* is planted. The *pikatan*-bird is not afraid but bravely approaches the dove which sleeps [on the roof] above the sage ['s reading place]. [Then] they busily spread and scratch their wings there near the field.

14. Sahajāṅ hiji n-pasĕsĕh iṅ dalima, salimā ri sor nya hana sĕṇḍi pasaṅ,
ya paṅgrahé tamuy amukti sadā, wadarārurū i ruhur iṅg mapasaṅ.
a. BCDEF masĕsĕh iṅ. c. B tamu.

'Meanwhile the *hiji*-bird is making her nest in the pomegranate-tree. There is a building under the *salima*-tree, where the guests used to have their meals. *Wadara*-fruit keeps falling on [the roof of] the building.

15. Apa saṅśayé sira mahārṣi karih, matasak ta śakti ni samādhi nira,
nirapékṣa sakṣana mĕtu ṅ kaharĕp, marĕgi ṅ maré sira mariṅ magiraṅ.
b. C nirā. d. B marĕgĕṅ marĕṅ. CDF raré.

'What could happen to harm the priest, as the power of his *samādhi* (abstract meditation) has reached perfection. Without regard [to anything], all his wishes come true in seconds, satisfying everyone who comes to stay.

16. Tuhu siddhawākya wiku tan papaḍa,
paḍa paṇḍitāsiṅ aparö ri sira,
tuwi satwa satya mamicāra kĕcĕk,
syuṅ asaṅghanīṅ paṅajaran-[n]ajaran.
d. BEF paṅaporan-[n]ajaran.

'The sage is truly *siddhawākya* (one whose wishes always come true), a sage without peer [in knowledge]. Everyone near him becomes wise. Even the animals are faithful and can talk constantly, e.g. the myna-birds come together to the instruction-rooms.

XXV

17\. Kimuta ṅ mahātma tapa-tāpa cuṭul,
śuci cĕṭṭa-cĕṭṭa* ucapan riṅ aji,
aji niṅ hĕniṅ hana hĕnĕṅ ginĕgö,
apawargga mārgga mapagĕh ginĕnĕṅ.
*D. b. BCEFK cĕṭṭa-cĕtta.

'The more so are the old and illustrious ascetics, who are holy and know well the meaning of the teachings. They hold firmly and patiently to the holy scriptures, which is the way to heavenly Bliss for them.

18\. Tuhu tarkka taṅ [ṅ] atat atatwa humuṅ,
macĕṅil cumodya si jalak magalak*,
paḍa niścayèṅ aji winiścaya ya,
kumupak[k]a pakṣi nika pakṣa nika.
*BEF. b. CDK agalak. d. BCDE nikā. F kumupak ka pakṣi.

'The cockatoo is defending noisily her belief in the true philosophy against the wild criticism rendered by the starling. They are both very convinced in their indisputable belief, assisted by their crowded supporters.

19\. Puḍaṅ an maḍaṅ han inusī yan alah,
si maniṅtiṅ oni ya manaṅtaṅ atoh,
macĕṅil wahil* wujil aṅas si ṅaṅā,
si walik kĕkĕl kawĕlik anĕlik-[k]ĕlik.
*F. a. C pudaṅ. c. BCDK wawil. E mujil aṅas.

'The *puḍaṅ*-bird is ready to escape in case she is chased after her defeat [in the quarrel], the *maniṅtiṅ*-bird is boisterous and challenges her to make a bet. An imp is in an oral combat with a troublesome *ṅaṅa*-bird, whilst the chicken with turned up feathers is laughing heartily and the rice-birds are clamouring in confusion.

20\. Si parañjaṅañ jaṅan ujar majajar,
si puyuh alépaka apan paṅĕmĕh,
aji jaiminīnujarakĕnya kĕna,
kapitūt ikū wiku mutil makipu.
b. BCDEF méjinīnujarakĕn.

'The *parañjaṅan*-birds sitting in a row are talking, because they are reciting correctly the work of *Jaiminī*. The flawless *puyuh*-bird is not really clean, as her tail is always full of dust since she always bathes in it.

XXV

21. Tat ujar manuk widu widagdha dahat,
prakaṭākaṭak maṅaji nāṭaka ya,
manĕhĕr muna ṅ baka marin baka ya,
aji sāṅkya saṅ kaliraṅan laraṅan.
d. D laraṅad.

'The most intelligent *widu*-[singer] bird does not utter a word, as she is busy studying the science of acting. Then the *baka* (crane) becomes a monk and not *baka* (deceitful) anymore, as he studies the *sāṅkhya*-philosophy, a secret order.

22. Kawatĕk kuwoṅ milu maniṅgalakĕn,
ri wanī nikaṅ kayu wĕnaṅ matapa,
si kĕlik tĕkĕṅ kalĕpasĕn saphala,
makamārgga mārgga ni kuwoṅ makuwuṅ.
c. BCEF. si tĕlik.

'The *kuwoṅ*-bird is attracted to join the order and leaves the happy life in the woods, to do penance instead. The *kĕlik*-bird has obtained heavenly Bliss, following the path of Bliss of the *kuwoṅ* in recluse.

23. Wiku bhikṣuka ṅ bhramara nitya mahas,
gumuruh hyaṅ āgama nikān paṅinum,
mawĕrö warĕg madhu ya matta cala,
wiku mulya kalwaṅ akĕmul maradin.
b. F gumuru gyaṅ. c. EF mĕtta.

'The bumble bee becomes a wandering Buddhist priest. He recites the hymns loudly all the time while drinking honey until he becomes drunk and moves from place to place. The flying fox, an outstanding ascetic covers his body completely with his robe.

24. Humilaṅ sahaṅ mrĕdu si haṅsa śuci,
maradin marĕṅ lwah asibū ya makĕm,
aji saṅ Kumāra aji niṅ mrak arūm,
majulé makuñcir agĕlĕm maṅigĕl.
d. BC aṅigĕl.

'The holy and friendly swan wants to get rid of his anguish, by going to the river to soak and to splash in the water. The beautiful peacock belongs to the order of Kumāra, which requests its members to wear *julé* (robe) and *kuñcir* (tuft or pig-tail) and allows them to dance.

XXV

25. Mari yan hayan* wĕlaha yan pahawū,
 mapulaṅ milu ṅ brata ya Paśupata,
 makaśiṣya sési nikanaṅ talaga,
 riṅ ikĕt-[t]ikĕt [t]ikĕtakĕn karuṇā.
 *BCDEF. a K hayar. d. D ikatakĕn.

 'The water-hen stops swimming and emits a loud cry, to assemble [the devotees] of the Pāśupata-order, which has as adherents all the inhabitants of the lake, and whose hymns express the sentiments of compassion.

26. Ciha dibya saṅ rĕṣi n-usir suyaśa,
 kumukup tumon sahana niṅ kumilip,
 kapipil-pipil [l] ika kabèh kakukup,
 kawawèṅ kawikwan akawih-kawihan.
 a. BCDEF t-usir. d. B kawakwan. CD akawih-ākawihan.

 'The excellence of the sage who is striving for merits is evident, as he can influence everything in creation, any detail of it is incorporated and introduced into the life of a hermit.

27. Tĕṅu nāṅ malit muliha riṅ mahimān,
 winarah nirèṅ paramatatwa malit,
 haliman lĕmu nya manĕhĕr alapĕn,
 gumĕgöṅ-agöṅ matĕmahan* mahimān.
 *BDEF. d. CK matĕmah.

 'The mite is a small animal. It should be born into the world of big animals. It is instructed in the subtle knowledge of Supreme Truth, so that it can take the larger form of the elephant, and develops its size so that it becomes a big animal.

28. Suluwug sawargga ya wirāgya warĕg,
 aṇimān aji nya dumadak laghimān,
 dadalī mahas maharĕp iṅ nibhrĕti,
 guṇa hasti nāma tumĕkanāṅ adoh.
 b. CDF hanimān. c. B dadili. BDF wibhrĕti.

 The *suluwug*-bird is fed up with being fat and heavy. He studies [with the sage] and becomes very light. The *dadali*-bird comes to study the way to become heavy but humble, it is the virtue of the elephant which is renowned wide and far.

XXV

29. Tri kasinhan ādulu-dulur matutur,
kumukup pratāpa kumĕkĕs pawĕkas,
harimon amogha dumadak muditā,
ikaṅ iṣṭi kāla ta iniṣṭi nikā.

'Three animals of the lion-family have come to study, to perform asceticism and to absorb all teachings, they suddenly become gentle. They want to become worshippers of Kāla.

30. Kawaśāṅ ulā sawa sawarga wiku,
si hĕlaṅ hilaṅ hala ni citta nikā,
brata bāyubhakṣa maṅusir waśatā,
yatitā trikaya ya ta donya lanā.

b. B bratā bayūbakṣa. BEF wasitā. CD wasīta. d. BCDEF yatikā. donya nahan.

'The python-family is also influenced and becomes ascetics. They practise *bāyubhakṣa* (to live from the air) and strive for unbounded power. The eagle has lost his evil nature and strives constantly for obtaining the *trikāya* (Buddha-hood).

31. Iti nā ta nitya matutur tumatā,
n-usira ṅ surālaya yadin pralaya,
milu mulya mogha malulut ri sira,
paḍa tuṣṭa aṣṭaguṇa iṣṭi nikā.

'This is the reason that all the animals are constantly conscientiously taking part in the performance of good deeds and are very attached to the sage. They want to go to heaven after death. Happily they prepare their offerings which consist of eight kinds of ingredients.

32. Puśatā masŏ saṅ aṅapus kapaśun,
atĕhĕr tapé tĕpi nikaṅ palĕṅan,
ya manūt i bhasmaśayanātiśaya,
sakuwuṅ kuwuk luwak awak mahawuk.

CEF lumak.

'The *puśatā*-ape becomes a follower of the controller of the animals (the sage). Then he makes his penance near the kitchen, following the excellent *bhasmaśayana* (lying on ashes)-order, in a hole together with *kuwuk* and *luwak* whose body was full of grey ashes.

XXV

33. Si gagak tapèṅ pamasaran pinasar,
si cucur sucitta matapèṅ kalakā,
tumuluy tilil wiku luluy maṅidan,
bhagawānta ta ṅ haliliṅan subhaga.

b. B kalaṅkā. BCDEF swacitta. E kalaka.

'The crow banishes himself and performs his penance in the charnel grounds. The *cucur*-bird with pure heart performs his penance in the water, then the *tilil* joins in the asceticism and lives only on plants. The *hiliḷiṅan*-bird of good fortune becomes a *bhagawān* (hermit).

34. Kuya ṅĕṇḍah arjja ya mamiṇḍah ariṅ,
mari yan pawèh parujaran [n] inajar,
tuhu yan paköm laki-bi mabrata ya,
asidhāra dhīra ya kumöl riṅ atol.

b. B mawèh. E parujaran. d. D aśiwāra.

'A rain-bird goes away and concentrates on doing good deeds. He stops giving lectures, and takes courses [from the sage] instead. He and his wife truly perform the *asidhāra* [living separated from one's spouse] with firm mind, and refraining from food.

35. Tonton taṅ Yamunā manojña mahijo jati nya wèt niṅ hĕniṅ,
tulya nya ri dukut lĕpas-lĕpas asiṅ satya bratāköm rikā,
Gaṅgāṅgā nikanaṅ gabhīra gumuruh mādrĕs hilī nyāputih,
mutyātyanta paḍa nya muktyasiṅ agöṅ śrĕddhā nya yan ton ikā.

b. F sasiṅ satya. d. BCDEF śuddha. EF muktāsiṅ.

'Look at the river Yamunā, bright and green like grass, because the water is so clean. Whoever soaks himself there with a devout mind, will find heavenly Bliss. The river of Gaṅgā, thundering deep and noisy, flows rapidly and its water is white like pearls. Whoever comes to see it with a heart of great faith will find heavenly Bliss.

36. Nā taṅ lwah Tamasā masaṅghani humuṅ kumbaṅ nya lāwan kuwoṅ,
muktī kĕmbaṅ asĕmburan sari rurū lumrā ri tĕmbiṅ nikā,
himbaṅ-himbaṅ ikaṅ gunuṅ ya hibĕkan dé niṅ sĕkar kīrṇna ya,
yékānuṅ humilī lanāṅhilaṅakĕn pāpād wulat tuṅkuli.

b. BCDEF kambaṅ.

XXV

'Likewise is the Tamasā-river which flows into it. The bees and *kuwoṅ* are clamouring noisily, enjoying the flowers, which spread their pollen everywhere on its banks. [Also] the slopes of the mountains are covered with countless flowers. Behold from above the river which is able to wash away all sins.

37. Nāhan paṅhinĕpanta ṅūni taṅikis miṅgat mahāṅāryyakĕn,
kāsyasih rasikā saṅ āsih i kitāt kārīṅ karaṅrwaṅ rikā,
hétuntāri iwĕh nikān wĕnaṅanāmbĕktālugas riṅ suka,
képwan tan [n] ari yār ulih r-ulihakĕn taṅ kuṅ kumiṅkiṅ kita.
a. BCDEF nātaṅ. ṅūnin aṅikis. b. BCDEF kitār. BDEF karaṅḍwaṅ. c. BCDEF ūtūtāri. tāṅlugas. B iwöh. D iwah. d. C kumkumiṅkiṅ.

'That is the place where we had stayed overnight and had intentionally secretly left behind all the people who had gone along with you, out of love, in their miserable state. That was also the beginning of your sufferings, my love, because you had given up a luxurious life. They returned to the city in constant sorrow and brought along with them the anguish of longing for you.

38. Saśrī taṅ Sarayū sarāga aku yak ton yātirāmyāradin,
tūt tĕmbiṅ patapan taman patĕpĕṅan ri hyas mahā saṅ tapa,
ton-tonĕn tinatāṅ tanĕm-tanĕman iṅ tambak manojñāhalĕp,
kĕmbaṅ mulya luruk-luruk kinuruṅan wit nyāpagĕr cāmpagi.
a. BCDEF niṅ. d. BCDEF kambaṅ.

'The Sarayū-river is so wonderful. I am delighted to see it so marvellous and pure. Along its banks there are numerous hermitages, ornamented by great ascetics. Behold the plants which are beautifully arranged and planted on the dykes. The *lĕrak*-trees are beautifully in bloom, and around their trunks *cĕmpagi*-flowers are planted.

XXV

39. Tan swaṅ saṅ tapa tā paḍā nira rikaṅ dhīra bratābwat tĕmĕn,
rūpa nyār patapèṅ manohara wĕnaṅ monān panon kāminī,
nitya ṅ wwaṅ riṅ Ayodhya yar pararakan kanyā mahāhyas mahas,
tātan yatna rikaṅ rahasya masibū riṅ lwah tar aṅluh mulat.
c. BCDEF yan.

'There are numerous sages unequalled in the performance of great austerities, reflected in the beauty of the hermitage which is able to eliminate the influence of the sight of a beautiful girl, because constantly heavily dressed up girls and people from Ayodhyā come there in procession, and have no regard that their genitals are exposed to the unwary on-lookers when they take a bath in the river.

40. Nimna manah nira saṅ muni mona,
dhīra dhumāraṇāṅ ambĕk* aṅumbah,
bhakti sirān pakabhukti ṅ ulam got,
tan pagarĕm pamagĕr niraṅ āmbĕk,
*C. b. BDEFK dhumāraṇāmbĕk.

'The passion of the silent monks is suppressed. Steadfastly they repel the temptation posed by the bathers. With great devotion they only eat vegetables and fish without salt to fence in their desire.

41. Dibya siraṅ rĕṣi sādhaka sādhu, sādhana niṅ magawé hayu méman,
tona niréka nahan nirapékṣa, tar kagiwaṅ sira riṅ suka wāhya.
c. BCDEF nirupékṣa. d. BF suka wayā.

'The noble and adept sages are excellent, they maintain carefully all means that enable people to beautify themselves. Though the sages see the beautiful girls, they are indifferent to them. Their minds are not perturbed by physical enjoyment.

42. Paṅgagap-[p]aṅgagapèṅ hayu donya,
wuṅli walĕs malĕsèṅ guṇa donya,
lampĕs apĕs puhara nya kaśāntan,
widyasarīkana moliha widyā.

'Their object is only to strive to obtain the truth. The *wuṅli walĕs*-trees are symbols to repay the good deeds of others, the *lampĕs* are soft. It is the way to compassion, the *widyasari* is the means to attain *widyā* (knowledge of truth).

XXV

43. Hati maputĕk nāputa tumulak ya,
duhĕt ulam aṅdohana hala donya,
rukĕm asĕwö rāgamala rinūg nya,
lwah amuharālwāmbĕk iṅ aji malwā.

'This *widyā* will repel distress that covers the mind. The *duhĕt ulam* (young leaves of the *duhĕt*-tree) has as its purpose to keep away badness. The sprout of the *rukĕm*-tree destroys the impurities caused by passion. The river makes their hearts wide open for the study of knowledge.

44. Palisa kapalisĕṅ halāhālélik,
saṅu nira r-anti paranti kāna saṅ Hyaṅ,
maṅuhutana karaṅrwaṅa ṅ karaṅraṅ,
paṅ i paṅikĕt nira citta yar paṅan ya.
c. BCDEF karaṅḍwaṅa ṅ. B maṅuwutana.

'The *palisa* will destroy evilness and hatred to become their provisions for their journey to the abode of the Supreme Deity, to prevent wavering of the mind of those emotional ones. The branches are the rope with which they rope their greed for food.

45. Hurisa harisa riṅ hurip lanāmrih,
matakut apāpa ṅ atak jawārjja mojar*,
jahĕli laja jahé hĕli śilāwri,
huwi huwus iṅ hati tar paṅiṣṭyabhoga.
*S. a. B hari-hariṅ. b. B apapā. BCDEFK wojar. d. B wuwus.

'The *hurisa* is the means to check the desire to live forever. The *atak-jawa* expresses it in a beautiful way: 'afraid to make sins.' The *jahĕli*, *laja* and *jahé* are the symbols of their fear for a change in their conduct. The *huwi* (a kind of tuber) is the symbol of their freedom (*huwa*) from the desire for worldly things.

46. Talĕs atĕlasanāṅ sĕnéhasaṅga,
tulusa wiku ṅ mamaṅan hilus mamuṅkus,
t-uḍahani katakut hawāṅ-awaṅ göṅ,
ya aṅĕn-aṅĕn nira yar paṅan tikaṅ tud.

'*Talĕs* is the symbol of their disregard of love and sexual intercourse. Their integrity as a wiku is symbolized by their eating of peanuts. Their consciousness is symbolized by their fear for the vast space, which come to their mind when they eat the flower of the banana plant.

XXV

47. Kara-kara karuṇā karākṣa dé nya,
paku ya pakūpan ikaṅ samādhi donya,
kalĕpu kalĕpasĕn palar paṅanta,
wana ta kaṭubrata nā ta tūtanātah.
c. BCDEF klĕpu. d. BCDEF katubrata.

'*Kara* is the symbol of compassion which they cherish very much (*karakṣa*). The *paku* is the symbol of the source of their abstract meditation. Their idea about the *kalĕpu* is that it is the symbol of their *release* into Bliss (*kalĕbu*). The forest is the strong austerities they have to perform.

48. Pijĕr aku muji saṅ mahārṣi mahyun,
ri guṇa nira sudhīra dhārakèṅ rāt,
apan ikana kukus nyapuy nirārūm,
ya dadi hudan ya dumadyakĕn tahunta.
c. B akana.

'I repeatedly praise the desire of the sage to strive for steadfastness in giving assistance to the world. That is the odorous smoke that comes from the fire of their offerings, which becomes rain and makes the crop successful.

49. Jāti niraṅ rĕṣi sādhaka siddha, sādhana niṅ magawé hayu méman,
naṅka hilus ilu na ṅkana tonton, tona niraṅ nirapékṣa upékṣa.
a. BEF sadha.

'It is the characteristic of a perfectly successful priest, that he values everything that can give good return to mankind, e.g. jackfruit, tuber are abounding there, you can see them. He looks after them, though he does not take profit of it.

50. Wulati tuṅkuli taṅ Sarayū taṅ [w]ay*,
aku tak adwā mabāṅ makuniṅ kunĕṅ,
kinĕbur iṅ taruṇī mataruṅ-taruṅ,
lumĕbu kapwa makĕmbar akĕmburan.
*S. a. BCDEFK taṅé.

'Bend down and behold the water of the river Sarayū. I am certain that it is reddish yellow in colour, because it has been whipped up by the young girls when they splash each other with water, and compete to enter the water in order to play there.

XXV

51. Ri ḍaḍa kumkuma ḍu tan ahat rikā,
ya huwus ahyas aṅèl umahas-[s]ahas,
hariṅĕtĕn masibū ta ya riṅ [ṅ] ulĕk,
paḍa ta maṅguh umiṅgĕk ariṅsĕkan.
b. B upəhas. sahan. d. BCDE ta maṅgu. F umĕṅgĕk.

'They do not care about the curcuma cream on their breasts; as they are tired and sweating after they have wandered in the forest. So they go to the whirlpool, swaying and waddling [like ducks] they enter into the water.

52. Tan atakut ri dalĕm nya alah tahu,
atuha dé ni gawé nya lanāsibū,
sahana niṅ paricārakĕcĕk-kĕcĕk,
sabuka niṅ diwaśānta waśāsiwo.
c. B parīcārākĕcĕk-kĕcĕk.

'They are not afraid of the depth of the whirlpool as they are good at swimming. They become experienced in swimming because they always bathe in this way. All the ladies-in-waiting are chatting and joking with each other from dawn to dusk.

53. Kakurupak manĕpak wway akĕmburan,
wija-wijah hana mosyan atuṇḍuṅan,
ikaṅ aṅèl rumĕpé kalakākĕkĕl,
umulat iṅ humilī mamĕḍar lumah.

'The water splashes around when the girls whip it up forcefully. They are noisy, chasing each other. Those who are tired crawl in the water and laugh heartily when they see other girls floating naked, as their garments are washed away.

54. Mata tumambaga tan wighanīnuhuh,
ni tarūṇa nya hané tĕpi niṅ sukĕt,
suka manon amudāmidĕm andĕlö,
mana-manānumanākĕn ikaṅ manah.
a. B wīgānīnuhuh. c. BDEF aṅdĕlö. d. BCDEF mana-manānumanānukĕnikaṅ.

'Their eyes turn red but unperturbed when they are called to by the youths on the banks behind thickets. The youths are too happy to see the naked bodies of the girls and peep with half-closed eyes, calling into their mind the smasher of their hearts.

XXV

55. Muni si nīti maniṅtiṅ anūtakĕn,
tiru-tiru ṅ taruṇī ya mariṅgĕkan,
kadi ta molah-ulah ya manaṅguhi,
grahita satwa manuk manulad [d] ulah.

'While emitting cries the *maniṅtiṅ*-birds follow the example given by the girls, they are waddling, as if they do that to give the girls a warning [that they are naked]. How clever are the animals, e.g. the birds in imitating the behaviour of human beings.

56. Laki-bi lampipi tan sipi riṅ mariṅ,
tasik anak wĕgilĕnya daṅū harah,
hayu nikaṅ Sarayū ya matök ikā,
tĕka maṅumbaṅ aṅambuṅi taṅ jĕnu.
a. BCEF lampipa. D lampi. d. BCDEF aṅambuṅ arum jĕnu.

'A couple of *lampipis* are very absorbed with each other. Formerly they always went to a lake, but the beauty of the Sarayū-river has attracted them to come to float and to smell the fragrance of the bodycream.

57. Kuya ṅ* hayam-hayam an sahajān mibĕr**,
pĕluṅ aluṅ ya lumuṅ riṅ iwak wrĕgis,
lĕwi-lĕwi ṅ waliwis lĕwĕs iṅ suṅil,
kadi ta cakra si cakra mapuṇḍiṅan.
*BCDEF. **BCDEF. a. K kuya. ibĕr.

'There are water-hens which simultaneously fly up, because a snipe with a long straight bill is charging a *wrĕgis*-fish. More and more *waliwis*-birds stand for a long time on a rock, while the *cakra*-bird spins like a wheel (*cakra*).

58. Sahaja jaṅkuṅ araṅkuṅ an araṅkaṅan,
ya mamatuk hayuyu mragagah magöṅ,
katakulan ta gulū nya gĕlāna ya,
makĕpĕk-opĕk apan kasupit gulū.

Stealthily the tall heron steps forward and pecks up a big crayfish of great courage. His long neck is caught [by the crayfish] and worriedly he moves his neck to left and to right, as it is clamped by the pincers [of the crayfish].

XXV

59. Si bisu nā si manuk bĕsi tan biṣa,
mawĕdi riṅ wikaṭotkaṭa karkkaṭa,
madalihan sumilĕm ya masīlurup,
umilag iṅ kala kādbhuta mār supit.
a. D biśu.

'The *bisu* and *bĕsi* birds cannot do anything. They are afraid of the monstrous crayfish. So they pretend not to see and dive away, to avoid the horrible and horrifying pincers.

60. Tĕka si kuntul atah manuluṅ masö,
matuk ikaṅ manupit kadi yānapih,
hana huraṅ galah aṅgalah iṅ supit,
sipi si kuntul umur katawan kawĕs.

'A white heron comes and wants to help. He pecks at the crayfish as if he wants to separate them. Then there is a lobster which strikes at its bill, so that the white heron flies in great terror.

61. Dalup akon irikaṅ paku yan kapāt,
kapahĕlĕd [d] umĕlĕd dĕlĕg iṅ [ṅ] ulĕk,
muni pĕjat-pĕjat an pijĕr aṅdulaṅ,
majar anak nya manéka manūtakĕn.
a. B yān. d. BCDEF anéka.

'The *dalup* asks a lobster to cut in four a pike which he found in the whirlpool as he wants to swallow it but it chokes him. The *pĕjat-pĕjat*-bird, busy feeding her young, talks again and again to them as they follow her obediently.

62. Kuya* ta wihaga maṅkuk kapwa log-log baṅo bāp,
madulu-dulur aḍas-ḍas** naṅ manuk tambĕṅ akwĕh,
manĕpi-nĕpi yapan sor nā ri sosor swarī sor,
maṅariṅ-ariṅ ariṅriṅ riṅ manuk śoca kāriṅ.
*BCDEF. **CDE. a. BCDEF warĕg amaṅkuk. K kayu. b. CDF mā manuk. K das-das. c. BEF soso.

'An owl is hopping along with a lot of storks, followed by *tambĕṅ*-birds which run along. They swing aside when they see the casuaries-birds, because they are always beaten when fighting against them. So they join the *śoca*-birds and stay with them in harmony.

XXV

63. Sapi sapinakamitrāmběk nikaṅ satwa mandĕl,
manuk amatuk api pyas-pyasku yak ton ya doyan,
mahiṣa sahaja māsih mrĕm pinètan tuma nya,
tiligiran i gigir* bāp yāmatuk linsa moṅsil.
*BDF. c. B pinèta. d. BDF ywāmatuk. CEK gigī.

'The cow is regarded as the intimate friend of the birds. The cow though pecked on his sides by the birds remains asleep, as the birds are so fond of the lice and the cow is happy to be freed from the lice. [That is why] there are so many *tiligiran*-birds on his back pecking at the eggs of lice, so that the cow moves slightly.

64. Manuli-nuli manolih naṅ manol yan panon wwaṅ,
kadi ta ya tuhu-tuhwā yāribāyan [n] inaṅsö,
malimunan umibĕr bāp wuntu lor wuntu kulwan,
inuhuh-uhuh inumban dé niṅ aṅhwan paḍédi.

'The *manol*-birds though busily pecking, look up now and then when they see someone approaching, as if they are truly afraid to be attacked by enemies. They fly up, teasingly filling the sky at all directions, as they are scared off by cries and thrown at with stones by those in charge of the cows.

65. Burwak-burwak rwa mawurahan i sor,
muṅgwiṅ paṅ gön* wara ya wara putĕr,
mandĕl daryyas alap-alap alapan,
maṅgĕṅ molih wala-wala wilalan.
*S. b. BDEF hana. BCDEFK paṅ gaṅ. d. B magöṅ.

'Below a tree there are a couple of *burwak*-birds clamouring aloud; on a big branch sits a beautiful *putĕr*-bird with a *daryyas* quietly [close to her]. A hawk swoops down and always catches a young *wilalan*.

66. Umuni manuk tomtoman,
umibĕr-ibĕr tomtoman,
mahas-ahasātomtoman,
uguṅan anon goṅgoṅan.
d. B udguṅan.

'A *tomtoman*-bird is crying boisterously, flying around everywhere to look for something to catch.

XXV

67. Pijĕr umuni prit prĕñjak, masĕsĕh irīkaṅ tamyaṅ,
matĕmu si gāgāhöm-höm, mawĕdi tiniñjo niṅ dok.
b. B masĕsĕ. c. F sagagāhĕm-höm.

'The rice-birds and the reed-warbler emit cries now and again. They have their nest in the reeds. Then they meet a group of crows, who hid themselves there, out of fear of being seen by the owl.

68. Gintuṅan āwān kalwaṅ agantuṅ,
tan paripūrṇnātöb lalawāpĕk,
wruk hana riṅ wruh-wruh nya lumumpat,
riṅ katapaṅ tumpaṅ katupuk mör.
a. B anwān. c. BCD wruh lumumpat. EF wruh-wruh lumumpat.

'The flying foxes are hanging onto a tall *gintuṅan*-tree, the nasty smelling creatures are not so numerous. A monkey, very skilled in springing [from tree to tree], jumps to the *katapaṅ*-tree and falls upon them, which makes them fly up.

69. Prit wila moṅsil riṅ wila mosyan,
riṅ kukap ériṅ taṅ kukaṅ éraṅ,
riṅ lilaṅ élik dé ni gatĕl nya,
wuṅlwan aṅulwan riṅ kayu wulwan.

'The rice-birds chase one another around in the *wila*-tree, they have respect to the *kukap*-tree, but they are ashamed of the sloth-monkey. They hate the sugar-palm because it makes them itchy. A chamelion jumps into a *rambutan*-tree west of the tree on which it formerly stayed.

70. Riṅ poh suṅsaṅ syuṅ ya* masĕṅsöṅ,
mélik dé nyān bwat n-tut ikiṅ kwak,
ai koṅ kwak haywāta mara ṅké,
mèdi ṅ kwak yékārĕhak amwak.
*BCEF. a. BCEF masöṅsĕṅ. DK syuṅ masĕṅsöṅ.

'A cockatoo is hanging down on a branch of a mango-tree, emitting cries. He is angry, because a *kwak*-bird has been tailing him for some time: 'Hey you, *kwak*, do not come here!' The *kwak*-bird disrespectfully expresses his dislike by spitting at him.

XXV

71. Ri kuwaṅ kuwoṅ umuni konĕṅ-unĕṅ,
    wariṅin ya kéṅin-iṅin ārĕṇĕb atis,
    kayu hambulu nya ya rumambay atöb,
    kararas tiris umuray iṅ kamiris.
    a. BE konaṅ. CD kunaṅ. d. B karara.

The *kuwoṅ* calls the *kuwaṅ* in a friendly manner. He wants to stay in the shady cool banyan tree. The *hambulu*-tree with its dense aerial roots lets the rain drops flow rustling down onto a rat.

72. Alĕsĕs lĕṅis-lĕṅis ikāṅĕrĕṅĕs,
    gigirĕn ṅ waṅ akĕri umulat muririṅ,
    kuya piṅ kĕpuh kadi sahasra muka,
    umiṅis maṅaṅ hana midĕm mukakĕm.
    d. B mukakĕn.

The *lĕṅis*-tree rustles in the wind with a swishing sound, giving goose-flesh to people who are looking at them. And there you have a *kĕpuh*-tree which seems to have a thousand mouths, grinning, wide open, while others are closed with bulging cheeks.

73. Walū kumĕṇḍuṅ ya kumĕṇḍĕṅi ṅ tilil,
    kinol nya raṇḍö paḍa kapwa yākapuk,
    pulé makĕmbaṅ hana anduliṅ hawan,
    payaṅgu mĕmbaṅ paya niṅ kalampyayan.
    c. BCDEF makambaṅ. d. CD kālampyayan.

A creeper is stretching out to entwine a kapok-tree which is bearing fruit. A *pulé*-tree across the path is in full bloom. The *payaṅgu*-plant is hanging over the lake.

74. Haṇḍurū ya marurū walik haḍĕp,
    siṅ gugū ya sagĕgĕr giraṅ-giraṅ,
    nāṅ kulīna suka paṅgiliṅ juraṅ,
    somya sĕmbuṅ asĕmi sumur sumār.
    c. C yaśa gĕgĕr.

'The *handuru*-tree falls over to the other side [of a ravine]. The householders are glad to use it to cross the ravine. Even the mute ones are happy and laugh heartily. The nice looking *sĕmbuṅ*-plant grows out of the ravine and spreads everywhere.

XXV

75. Kuya si kayu puriṅ riṅ tĕmbiṅ awyaṅ sĕkar nya,
wuṅa tali matalinḍaṅ nāṅ gaḍuṅ mwaṅ putat bāp,
kulurak akucup ākrĕp mĕmbaṅ [ṅ] iṅambaṅ-ambaṅ,
saruṇi sarinasan [n] iṅ kumbaṅ éṅā maṅambuṅ.

a. B puriṅ tĕmbiṅ. c. B kururak. d. B éṅa maṅambuṅ.

'There is a *puriṅ*-tree growing there on the bank of the ravine with red flowers. The *wuṅa tali* creeper and the *gaḍuṅ* entwine the *putat*-tree, it is covered by them. The numerous buds of the *kulurak*-flowers are opening and float in the air. The *saruṇi* flowers are visited and ravaged by the bees which go away afterwards.

76. Maṅunĕṅ amaṅun āmbĕk monĕṅ atŏb rumambay,
kadi wini-wini moré śoka-śokān tiniṅgal,
bhramara mara maṅambuṅ miṅgat-iṅgat tan andĕl,
kadi laki-laki lañji lwir nyan imbā manambaṅ.

'The *maṅunĕṅ*-flowers are dense and dangling they arouse feelings of passion (*unĕṅ*). The *śoka*-flower looks like a sad (*śoka*) woman, left behind by her husband. The bees come to touch her now and again, but they do not stay, like a timorous man who abandons his wife.

77. Kanaka kanigarātŏb nā ginār niṅ raray kwèh,
dalima maḍam aḍĕmpĕl mwaṅ paḍantĕn paḍātŏb,
sari-sari sari niṅ poh jambu masraṅ mamiśra,
haṅin umirir amogha mār manah niṅ maré ya.

a. B ginā niṅ. b. C ḍalima. d. C mā manah.

The gold-coloured sunflowers are numerous and are picked up by the youths. The half ripe pomegranates are in clusters and the *paḍantĕn*-flowers are also growing well. The pollen of the flowers of the mango and *jambu*-trees fall down and are mixed together. The wind blows softly and the hearts of those people passing through are enchanted by them.

78. Kuya ṅ amanèk cāmpaka rinuga nya,
hana ta kinanḍut nya ri walakaṅ nya,
tumadahakĕn kènya paḍa manaṅgap,
ya maṅuluwuṅ tan wawa calana nya.

a. BCDEF rinaga nya.

'There are girls who climb on the *campaka*-tree and outrage them. They took the flowers on their backs, and let them fall while other girls on the ground are catching them with their clothes, which are brought down, [besides], the girls have no pants on.

XXV

79. Rahayu malantas wĕtis akilālyus,
sahaja kinumbanya tinapihanya,
pijĕr umiwir kènya tuwi mapuṇḍat,
niyata katon taṅ subhaga mapuṇḍak.

'Brilliant shining and beautiful looking calf of legs are exposed, as they are always covered by the cloth. But now and again the cloth comes down because of the weight of the flowers and exposes clearly the nice-looking full contours of the genitals.

80. Kunaṅ umahā yomara mamarīkṣa,
gumala-galak saṅ wahu-wahu lagna,
umiṅin-iṅin saṅ umaṅĕn-aṅĕn hyaṅ,
hyaṅĕn ata yan mulya malahakĕn hyun.

'The passers by can see them clearly. It will arouse excitement in the heart of naked mendicants, teasing those people meditating on God. O, those who are able to overcome their desire should be rated as deities.

81. Taruṇa alah tūr nya kumĕtĕr akwaṅ,
kĕna ya rināgan wulat iṅ anaṅgap,
mata tinutup nyāraṅ-araṅ arĕṅkĕṅ,
ya walikatĕn kol ika kahula* nya.
*S. d. BCDEFK kalula.

'A youth will be defeated [by desire for the girls], their knees will quiver and stiffen, after they see the accident of the flower-catching girls and after they are affected by the sight of [their genitals]. They cover their eyes sluggishly—they are turned on and hold their friend tightly.

82. Palāśa saphalāsĕkar ta ya ta ronya sāmpun rurū,
sĕkar nya ya matap ri pāṅ nya apa topama nyāṅ mabāṅ,
kadi pwa hati saṅ sarāga tinĕwĕk niraṅ Manmatha,
riniṇḍiṅ inĕnah nirĕṅ kayu nahan rinèṇḍĕṅ nira.
c. B tinuwĕk. d. BCDEF rinèḍĕṅ.

'The *palāśa*-tree is in full bloom and its leaves have fallen down, the branches are full with flowers which look unequalled in their red colour, resembling the heart of the lovelorn ones stabbed by Manmatha (the god of love), strung together and put on the branches of the tree, looking like *ḍènḍèṅs*.

XXV

83. Tĕmbiṅ niṅ lwah lwa paṇḍak puḍak apĕḍĕk [k] umöd kĕmbaṅ nya dumĕlĕg,
méṅin tékaṅ malag-lag* mari [y] apuday anon paṇḍan paḍa manèk,
marbuk tékā sari nyé pipi pinakapupur sampūrṇna mapĕṭak,
ranté tékā lawö nyān wilĕtakĕna rikaṅ dūwan pakasĕkar.
*BCDE. a. BCD tambiṅ. b. FK malag-lat.

On the banks of a wide river there grow dwarf *pandanus*, with their bloom resembling the form of a pike, attracting the attention of those playing in the water, so that they stop bathing and come out of the water towards the *pandanus*. The pollen falls on their cheeks and they use it as face powder, so that they look perfectly white; they string the calyxes together and entwine it around the *duwan*-flower and wear them as ornaments.

84. Kuya* ṅ anū śrigaḍiṅ sahajān paḍèn,
pinipikan pakĕnā nya marumpukan,
saka sakanṭi sawit nya mĕluk mulur,
makagĕlaṅ masĕlaṅ wuṅa cāmpaka.
*BCDEF. a. K kayu. b. BEF binipĕkan. C pinipĕkan. D ginipĕkan.

'There is a girl who strings *śrīgadiṅ*-flowers to show off to the other girls. She dresses it up to wear it as a head-ornament. She wears the flowers also as a waistband around her body and as armbands around her arms, whilst using *campaka*-flowers as ornament for her ears.

85. Pakatajug wuṅa jaṅgit agĕnjutan,
nurunakĕn* sari niṅ sarunī hulu,
puji mapañji mapiñjuṅa** méñjuha,
jaga ta saṅ tapa dé nya maṅèl kumöl.
*B. **BCDEF. b. CDEK nururakĕn. c. K mapiñjaṅa. d. B tapā.

'Others use *jaṅgit*-flowers on their heads which they sway up and down, making the *saruni*-flowers fall from the head. They sang the story of Pañji, while wearing their clothes high and skilfully, which makes it hard and difficult for the priests to control their emotions.

XXV

86. I ruhur nikaṅ pasumuran masĕkar,
paramèṅ atöb parijatān pasĕkar,
tinanĕm saṅ abrata mabhakti sĕkar,
saṅ alit licin parijatān pasĕkar.

b. BC parajitan pasĕkar. EF parijitān pasĕkar. d. BCEF parajitan pasĕkar

'The *pārijāta*-tree is in full bloom there above the well. It was planted by priests who liked to perform offerings with flowers, and they obtain their heavenly Bliss at the time that the *pārijāta* is in bloom.

87. Tĕpi niṅ sawah wwara sawah-sawahan,
hana wākya-wākyan asanūpa bakuṅ,
inalap nikaṅ taruṇa lèn taruṇī,
samalĕm ya molĕm i dalĕm niṅ alas.

d. B naṅ.

'There are small garden-beds at the periphery of the rice field, and there is a talk about to extract the essence of the *bakuṅ*-flower. A boy and a girl come to collect the flowers and they have to spend the night in the forests.

88. Ri tĕgal-tĕgal nya marĕsik maratā,
matatāṅ kataṅ-kataṅ atap satata,
wuṅa rumbu rumbi kasusuy masusun,
akuniṅ manojña wuṅa landĕp atöb.

b. B atĕp. c. B huṅa.

'The field is clean and level, on which the *kataṅ-kataṅ* are always densely arranged. The rumbu-flowers hang down and are arranged by piercing them with bamboo; the *laṇḍĕp*-flowers are yellow in colour and are very attractive.

89. Sulasih talun duhĕt ulamta marūm,
muray iṅ wuṅū wuṅa tĕlĕṅ mahirĕṅ,
maputih wanèh pati [y] atap masĕkar,
karacuk trikañcu kadi mās salaka.

a. BF ulamka. c. BDF aputih. BEF patiha tan.

'The young leaves of *sulasih*, *talun* and *duhĕt* are nice to eat. The colour of *muray*-flowers is lilac whilst that of the *wunā tĕlĕṅ* is black. The flowers of the *pati* are white, whilst that of the *karacuk* and the *trikañcu* are like gold and silver.

XXV

90. Nāṅ daṅdaṅan dibya mahātyanta pawitra,
tan rūm mwaṅ tan kĕmbaṅ anuṅ palapana nya,
ndan liṅ saṅ hyaṅ [ṅ] āgama milwéki pamūjā,
ndādé saṅ hyaṅ tā manulus riṅ guṇa dibya.

'The *daṅdaṅan*-tree is an excellent tree and very holy and pure. The flower is not fragrant and the buds only should be taken. Thus is the rule of the Āgama, urging this kind of flower to be included in the offerings. Then the Supreme Deity will be pleased and would bestow the worshipper with excellent virtues.

91. Nā ta wèh lĕṅa-lĕṅa nya makaṇḍah,
yéka pālapan ikāpi pawitra,
yan inambuṅ ari mār yya masĕṅar,
wastu niṅ guṇa ikāri paṅastu.

'Then put all kinds of oil bit by bit, to extract the purity from them. If you smell it, it smells pungent, my dear, but in fact it is the blessing of the essence of a virtue.

92. Kuya kaṇḍuyuhan sadā matambak,
ndya rasa nyān paṅaṅĕn tan énak alyud,
pinakoṣadhi siddhi ya prasiddha,
paṅaṅĕn niṅ kawayan nahan guṇa nya.

c. B siddha.

'There you have the *kanduyuhan* always standing in people's way. What does it taste like ? O, it is not good but bitter, but it is good to be used as a potion for people suffering from dropsy.

93. Samaron tumuwuh hanāta donya,
ṅ waṅ atah mogha mahöt hiḍĕp nya tar wruh,
aparan kari mulya riṅ mapuṅguṅ,
guṇa saṅ dibya guṇa pwa tā guṇa nya.

b. C mahöm. d. B taṅ.

'The *samaron* is grown for a purpose, only people with a confused mind do not know it. What is the use of [the knowledge of it] for a stupid man. Only virtuous people can acknowledge the merits of being virtuous.

XXV

94. Saṅ manojña pi mahāt manon guṇa,
 wastwasiṅ winulatan [n] inastwakĕn,
 bwat wuwus kadi luluy sirāṅucap,
 dé nikaṅ guṇa guṇajña nā ginöṅ.

'The goodhearted people however think that they can see that. They praise everything that is searched for by people. They talk audaciously with seductive words. The virtuous people only acknowledge virtue through virtuous work.

95. Jāti niṅ guṇa mawor halāhayu, nāṅ mayūra saguṇèṅ ikū ikā,
 ya pwa hétu nika ṅèl nya yāṅĕlih, kabwatah kasakitan mawāṅ iku.

'It is characteristic of virtue that it goes by pairs, bad and good. A peacock has a virtue in his beautiful tail, but this tail is also the cause of weariness and hardship, because it is too heavy for him to carry. That is why it is disturbing.

96. Wwa-wwahan rahayu yan matöb dahat,
 kapwa kāraṇa ni pāṅ nya yan tikĕl,
 tuṅgaṅan tuwi sulakṣaṇāhayu,
 yan mahārddhika maṅèl tinuṅgaṅan.

'A fruit tree is good when it is laden with fruit, but it is pitiful when its branches are broken [under the burden]. A horse is also good when it is very swift and fierce, but it will be also hard to ride.

97. Byakta niṅ guṇa ikā mawor hala,
 dé niṅ* āśrama samīpa niṅ pura,
 saṅ mahān maharadin ya dibya ya,
 kwèh maré sira cala nya yācawuh.

*B. b. B aśramā. CDEFK nyékiṅ. c. B mahā. d. B calā.

'It is clear that virtues are paired with bad qualities, e.g. this hermitage is near the city. The sage is excellent, but on the other hand those people coming here to seek his blessing, desecrate the place with their impurities.

XXV

98. Jañjan jambat [t] ujar tāṅucap-ucap an tan māpa sakarĕṅ,
jātī ṅ waṅ mèh tĕkā riṅ swagrĕha ciha-cihān harṣāsiga-siga,
n-ton daśādéśa niṅ waṅ tuwi* yan ulih-ulih** molah hati nira,
kāhinyan hinyaṅ iṅ rāt ratu-ratu niṅ arūm wanwa nya winuwus.
*BCDEF. **BCDEF. a. F tāṅucap-ucap ucapan. c. BCDF ton. BD déśa-déśa. BCDEF nikā. K tuwa. ulih-alih.

'It does not matter for a man to talk nonsense when he returns from a journey and is near his home. His heart is cheerful and excited when he sees the area of his own dwelling. His heart is delighted, and he says that his own dwelling-place is the king of all regions of the unlimited world.

99. Kuya ṅ kurañjyāri kurañji riṅ juraṅ,
tajĕm kuriñjĕm kayu téja yājajar,
kuranṭa yārddha kuru tan kuraṅ sĕkar,
kataṅga-taṅga turunan kataṅga bāp.
a. B kuraṅ. c. B kurantha.

'Those are *kurañji*-trees, dear, those in the valley. The trees are planted in a row piercing sharply into the brilliant sky. The *kuranta* is a bit undernourished, but it does not lack in flowers and there are a lot of flowers of the *kataṅga*-flowers family.

100. Kayu harĕṅ alurus laras juga,
tĕmu gumĕgĕr sapanah muṭa* madĕg,
acuṅ-acuṅ aculik lipuṅ tuhuk,
upama papan wyah apan mahālĕbā.
*S. b. B tumĕgĕr. C maṭu. DEFK muṭu. d. B wyah apān. DEF malĕbā.

'The *harĕṅ*-trees are straight like bows, the curcuma-plants are standing upright like arrows. The *acuṅ-acuṅ* and the *culik*-plants are the short lances and swords, the kale is like a shield because it is so wide.

101. Ikur asu kadi taṇḍa-taṇḍa* ya, layu-layu laywan ikaṅ kuśāsĕkar,
kuya ṅ ara suka ri si tiṅgiliṅ, umumur ulā biṣa wuntirah manūb.
*C. a. BDEFK tanda-tanda. c. BC rī si.

'The *ikur-asu* (loosestrife) is like a banner, the flag is the flower of the tall grass. The banyan-tree acts like the anteater which drives away a venomous snake swooping down on a flying fox.

XXV

102. Wĕlas arĕp awĕlas manahkwari,
kadi tali kuda kāri suntagi,
sasuraga katibā kuya ṅ warul,
riṅ usup-usup kadi papraṅan hiḍĕp.

c. B sasuragā. D marul.

'My heart is full of pity, my dear, like the harness of a horse, that is broken in tatters with only the *suntagi*, made of woven cloth, left. Sadly a *warul* falls into a cobweb and I think there will be a fight of life and death.

103. Watu hirĕṅ agulaṅ-gulaṅ magöṅ,
kadi śawa niṅ gaja aśwa riṅ raṇa,
kuya ta lawĕ-lawö nikaṅ puḍak,
marawa-raway mamaḍĕṅ gaḍiṅ tikĕl.

a. BF magulaṅ-gulaṅ. C aṅgula-gulaṅ. D magul.

'A huge black-stone, lying there unnoticed by everyone, looks like an elephant or horse killed in the battlefield. And there is the calyx of the *pandanus*-flowers, dangling down resembling a broken tusk·

104. Maṅlĕr-ālĕr irikaṅ kalak ātap,
wruh ryyapĕs nya tumĕluṅ tĕka niṅ wah,
nā tirun ni saṅ asora riṅ āmbĕk,
bhaktya tābrata sumiwya ṅ aśakti.

a. B malĕr-ālĕ. kalak atāp. d. B bhaktya ta brata.

'The clusters of the *kalak*-plants lie down in rows. They know that they are not strong and go along the current of the flood· That is an example for those humble people to submit themselves to more powerful persons.

105. Nā ṅ kulampwak api kāpipukah kwèh*,
tan panĕmbah aṅadĕg juga yan wah,
doṣa niṅ mapagakĕn saṅ aśakti,
nā tinonta hamĕṅanya rĕbah rūg.

*S. a. BCDEFK kāpipuka kwèh.

'But the branches of *kulampwak*-tree are broken, because they did not go along with the stream of the flood but stood firm. It is wrong to oppose more powerful forces· You can see the result, the trunk of the tree is collapsed and uprooted.

XXV

106. Kaparah kuya ṅ parahu pan parahu,
san abhāṇḍa-bhāṇḍa umawit dwal i sor,
humilī lanā mahiliran-hiliran,
hana maṅjalāmibit i suṅhay i sor.
a. B parawu pan. b. D duli.

'Direct your eyes towards the proa (*parahu*) there. It is a means of transport (*para-hu*) because the merchant puts his merchandise there to sell it downstream. They always go along the river up and down. There are also people whose occupation is fishing with net or hooks downstream.

107. Ya dumèh ṅ Ayodhya kasukāna tĕmĕn,
hana niṅ wiśéṣa Sarayū lwah agöṅ,
ya ta péwakan padagaṅan magaṅan*,
tuwi tīrtha ménak ininum rumĕsĕp.
*BCDEF. c. K majaṅan.

'That is why Ayodhyā is such a good place to live in, because it is located on the banks of the Sarayū-river. It is the place for fish, trade and vegetables. Also the water is good to drink, cool and refreshing.

108. Kuya ṅ amariṅ-mariṅ mararakan mara riṅ maḍaké,
makakurutug tutug-tutugakĕn ta tĕkĕnya parĕṅ,
kiriwili saṅ Kumāra karikā paṅĕkö nya huraṅ,
makakucupak cakaṅ kumĕcap iṅ kulu māṅicipir.
d. B maṅicapir.

'There you see people who seem to be in a procession, heading for a shallow part of the river. They simultaneously prod their sticks into the water, as if it is the weapon of Kumāra to catch the lobsters. The *cakaṅs* come down with a splash seizing a floundering *kulu*-fish.

109. Kuya saṅ aguluṅan paḍāmaṅan,
kuya saṅ agulwalĕmĕh rikaṅ mahat,
sapi nira sapininta tumbasĕn,
sapinirakan sapi tan sipī gĕlis.
d. D sapi.

'There you have a wagon driver eating; and there you have a high-ranking official who is reluctant to bargain [about a cow he wants to buy] and wants to pay the price asked for, and makes the deal very quickly.

XXV

110. Paśu pasusupan iṅ larātibhāra,
pinalu lumakwakĕna ṅ bhināṇḍabhāra,
uguṅan aguluṅan lĕpĕt sabhāra,
suka sakutĕk ya pinèt nya tan sabhāra.
b. B lurakwakĕna ṅ.

'An animal is the abode of all kinds of great sufferings. He is made to walk by beating him and is loaded with heavy burdens. Wallowing for a while is a great sin; though [the cow] seeks only a bit of fun, very little.

111. Lĕṅa watu-watu tulya lèn huyah* bras,
ya kinadutan kuda tan wĕnaṅ ya molah,
tan ari** tinarima nya tékanaṅ bwat,
kuda makidat-kidatan lwir a-tānaga.
*S. **BCDEF. a B uyah. CDEFK wuyah. c. K tinari.

'Oil as heavy as stones, salt and rice in gunny-sacks are mounted on the back of a horse, so that it is almost unable to move. Nevertheless it has to accept that burden all the time, though the horse moves tottering along, as if it has no strength left.

112. Lara-lara niṅ asor hanèṅ sapi,
rasa ni [y] aṅĕn-aṅĕnku kāsihan,
sapinakadīpa kadi pwa yāwarah,
mulat i gati nya lanā linūd maṅèl.
a. B larālara. c. BE rasa niṅ.

'The ultimate of all kinds of suffering befalls the cow. It is told that the cow is a symbol of enlightenment; I feel very sad in my mind to see his fate, forever laden with grief.

113. Nihan aku paśu pāpa kaśmala,
kadurus agul-agul nya yāmalu,
malalis ikā saṅ anuṅgaṅī kaduk,
malupa rikā paramārtha niṅ sapi.

'Thus I am a cow, sorrowful and impure, [says a cow]. The person on my back is very cruel and heartless, whipping me with all his might. He forgets about the *paramārtha* (care for other people) of a cow.

114. Sapi sapinakarāma-réṇa ya,
sapinakanāku* lot bĕtah maṅèl,
sapinuji sāra sapinrih iṅ masih,
ya mataṅ akuk sapi pih t-usapyaku.
*B. c. CDEFK sapinakaku.

XXV

'A cow is like the father or mother of human beings, her power is praiseworthy and her affection should be searched for, because animals like me can endure a lot of suffering. That is why I am called *sapi* (a cow . Ah! Caress (*usapi*) me with affection.'

115. Nahan ikana ta liṅ nikaṅ sapi, n-usapi awak nya rikāṅ ikūmilug,
mamitututuri riyartha niṅ sapi, sapinaritoṣa ya liṅku pih bĕtah.
c. C hartha. EF ri artha.

'Thus says the cow, while striking her body with her plain tail, telling us about the benevolence of the cow. I should say again and again. [Again] man should be completely satisfied with a cow.

116. Wĕnaṅ amasaṅakĕn ya mānuṣa, masuma ikān pasuwuk ta riṅ ikū,
saṅ aguluṅan atah gĕlo wagus, kapa-kapalĕn kapaluh ta yan palu.
a. BE amasahakĕn ya.

'Man always has use of a cow. If a cow is exhausted it should be given time to rest at the back [of the wagon]. The driver however is an extremely disgusting fellow. He beats the cow until his hand gets weary and callous.

117. Sapinarĕk iniruṅ sapit sikĕp,
sapinaṅan énak iké wunuh pwa ta,
sapinalu sapinaṇḍĕm iṅ watu,
ya mataṅ ikān sapi liṅ nikaṅ wagus.
b. E ya. d. B ika.

'He embraces, kisses, caresses and holds the cow, but [in his mind he says]: 'It is better that the cow be slaughtered and eaten'. So he beats the cow and throws stones at her. That is why she is called *sapi*, says the fellow [because she should be *sapi-nalu* (beaten up) and *sapi-nandĕm* (to be thrown at with a stone)].

ṢAḌWIṄŚATI SARGGAH

CHAPTER XXVI

1. Nā taṅ rājyèṅ Ayodhyārddha kaluwuk ahawūk nāhan ya wulati,
nityā taṅ yajña pūjā kuśala salawasiṅ maṅjanma sakala,
tonton tékaṅ kukus riṅ gagana kadi hĕbun binwaṅ nikaṅ aṅin,
sambéga ṅgā nikaṅ rāt kadi wiku mahawuk dé niṅ brata hawūk.

'Thus behold the capital city of Ayodhyā, rather gloomy and murky because of all the offerings performed in the buildings all this time since foundation. Observe the smoke in the sky which looks like fog blown by the wind. The city seems to be peaceful, like the mind of an ascetic seasoned in strong austerities.

2. Nā ṅ waṅ kwèh mapalaywan arddha matakut yan ton kitékiṅ laṅit,
sowé nyān pasibū tatan wawarĕṅö ṅūni n pijĕr tan wulat,
māwā ṅ wé kahaḍaṅ mulat kawulatan tékaṅ wimānomaṅaṅ,
wwil kālāntaka nā tĕkā kunaṅ ika* liṅ nyān panon kādbhuta.

*B. b. BC wawarĕṅöh. D tad wulat. d. CDEFK iké.

'The people however are in a commotion, as they see you in the sky. They have been bathing in the water for a long time, without any cares, because they do not look up. By chance they looked up and saw the flying chariot in the clear sky, gaping monstrously. Staring in amazement they thought that the monster of doomsday had come.

3. Magyāgyān matapih taman tĕmu lawaṅ nyūlĕs nya śīghrān suhun,
yatna nyèṅ sĕsĕran saranta malayū saṅgā ṅ garit riṅ pipi,
nā ṅ mānak kumutuk anak nya malimör tampyal pulir hinīrakĕn*,
swaṅ śīghrāṅ maṅasūmulih taman isī dyun nyāṅgaruṅgaṅ mutit.

*B. b. EF nyé. c. B pulih. CDEF hĕnirakĕn. EF nā. K hinĕrakĕn.

'Hurriedly they put on their skirt, but cannot find the arm-holes of the underbodice quickly. So they grabbed rings etc. and ran away while holding the bundles on their heads, the jewellery scratching their cheeks. Those who have children with them, call their children, smack or pinch them because they linger on too long, and drag them away. Those who had wanted to take water, return home with empty bamboo-vessels which swing along issuing snorting sounds.

XXVI

4. Wada huya madyus kuda ya lumumpat,
muliha ri tan tolih ika kuda nya,
ya juga mulih nā ṅ kuda hana kāri,
maluya ta liṅ nyāwĕdi ya tumĕṅha.
b. DE toli. E ikaṅ.

'Let us describe the man who is washing a horse. He jumps away and returns home without paying attention to his horse which is left behind. He shouts while looking up fearfully: 'Run home, O horse!'

5. Kuya ṅ aṅarit cikru kakucupak mūr,
ikana ulih nyāṅarit ari kāri,
kasawur awor guṇḍa ḍaraka malwā,
milu ḍūḍūtan kapwa tiniḍa puccha.
d. BCD umilu ḍutan. E milu ḍutan.

'There you have someone, busy cutting grass. His grass basket falls with a splash into the water when he flees away, leaving behind everything he has got so far, my dear. The grass is scattered everywhere. He even pulls off all his garments, [to run more easily].

6. Kuya ṅ amasĕ-masĕh mahā tumĕṅha,
kadi tuhu wāni mulat waluy pwa luṅhā,
wasĕ-wasĕhan atīta liṅ nya hāh-āh,
makabalasah maṅĕsah ri sor nikaṅ hā.
b. BCDF ta luṅhā. D maluy.

'There you have a woman washing clothes. She looks up, as if she really has the courage to look [at the monstrous appearance of the flying machine]. She flies away to return home, abandoning all her wash, scattered miserably under a *ha*-tree. She cries : 'Ah! Ah!'.

7. Bharata kuya manuṅsuṅ ṅké turun ndah ta rāryan,
gaja ratha ya dulur nyānéka taṅ tuṅgaṅan kwèh,
paḍahi paḍa magĕṇḍiṅ néka kĕṇḍaṅ masaṇḍiṅ,
kadi paḍahi paḍèṅḍèṅ taṇḍa rakyan mamāgha.
d. CD kaḍi. paḍèḍèṅ.

'There comes Bharata with the officials of high and low ranks to meet us. His retinue on elephants, wagons and horses are numerous, the orchestra plays music with the drummers standing in rows. It is like the orchestra of a procession. Let us land here and rest (a while)!

XXVI

8. Pawanasuta kuyāsih mwaṅ [ṅ] ibuṅkwāsih ānak,
   milu lumaku manuṅsuṅ saṅka riṅ harṣa monĕṅ,
   hilu tĕhĕr atura ṅkā ndā t-anĕmbah tan ĕmbih,
   t-alapi lara nirākūṅ kāri ṅūnin tiniṅgal.

   b. B lumakwa. c. BCDEF ilu ta haratara ṅka. tan ambah tan ambé.

   'There is the beloved Pawanasuta together with my beloved mother. She comes along to meet us, because she is so happy and yearns to see us. Come on! Let us go to her and pay our obeisance without crying. Take away her sorrow and yearning because we have left her behind formerly.'

9. Atha masö prabhu bhūpati dampati,
   praṇata bhakti ri saṅ [ṅ] ibu luh humīs,
   matutur iṅ lara duhka nirār kasah,
   pĕkulakĕn tanaya [n] nirān masū.

   Thus the king and the queen stepped forward and respectfully paid obeisance to their mother, who was in tears. She remembered the sorrow when they were away, and embraced her son, loudly weeping.

10. Saṅ ibu saṅ Bharatottama Kékayī,
    paḍa maṅimbuh aṅĕmbih améri luh,
    ikana taṅ lara tan lara yan larad,
    apan inak tĕka yan tĕka saṅ [ṅ] anak.

    b. C aṅĕmbĕh. d. B apan ikak tĕka.

    The mother of the excellent Bharata, Kékayī, joined them in the wailing and weeping. Their sorrow is no more, as it vanished with the coming of happiness, caused by the arrival of the son.

11. Apa kunaṅ ikanaṅ lara yan waluy,
    i tĕka niṅ suka kāla kalāṅgara,
    kadi ya kimburu héwa rikaṅ suka,
    tĕka madĕh ya madĕg taya maṅlarad.

    Because truly sorrow will go away, when happiness, the destroyer of sorrow comes. It was as if [sorrow], out of envy and jealousy towards happiness, disappeared into nothing, driven away by happiness.

XXVI

12. Lalu tan éraṅ ikaṅ lara yar sĕlat, tan awĕliṅ liniput nikanaṅ suka,
marahakĕn suka duhka nikaṅ rāt, hana rikèṅ dadi tan dadi yāpasah.
a. F layar.

Sorrow is truly heartless when without warning it pounces upon and envelopes happiness. But that iṣ life, full of happiness and sorrow. In this life they are inseparable.

13. Lara harĕṅ suka lāka sakaṇḍa ya,
kadi ta maṅsi* ghināṣa masaṅghani,
nya si śarīra ya gaṅśa pamaṅsyana,
ya hibĕkan suka duhka lanā pisan.
*BCDEF. b. K waṅsi.

Sorrow is coal (black) and happiness is wax (red),yet they form one group. It is like playing the *gamĕlan*; to play the string instrument or the wind instruments. This body of ours is the instrument we play one. It is full of happy and sad tunes, and so it was and [always] will be.

14. Pisaniṅun papasāha sahāya ya, yaya tatan hana malwaṅ atah rikā,
ri kadadi nya maganti silih talu, t-alupa tèṅ lara yan kahiḍĕp suka.
a. C papasah[h]a. b. B malwāṅ. c. B taluh. d. B tan alupa.

How could they be separated, as they are a pair. It is impossible that one exists without the other, as they change places in turn. Therefore forget unhappiness if you want happiness.

15. Suka magöṅ amrĕtopama yan hilī, ri wulakan-wulakanya ya luh tibā,
lara larad malilaṅ kahilī hilaṅ, winasĕhan [n]ikanaṅ suka saṅgama.

A great happiness is like flowing nectar, the flowing tears [of happiness] are like the stream which carries away all the sorrows. The sorrow is washed away by the happy reunion.

16. Ndi ta paran ni taṅis wĕkasan kunĕṅ,
si guyu lèn si gayéka madöh ikā,
gĕrĕmĕ lèn si giraṅ niṅ anak tĕka,
wĕnaṅ anaṅhara mūrakĕnaṅ [ṅ] unĕṅ.
b. CDE madö.

Where have the tears gone, do the laughter and gaiety suppress them? The joy and delight caused by the arrival of the son is able to drive away and destroy pangs of yearning.

XXVI

17. Prabhu Wibhīṣaṇa wānararāja lèn,
sira pinājarakĕn [n] umasö parĕṅ,
paḍa manĕmbah i saṅ mamĕkul [l] anak,
ikana wasya awās tĕka saṅ tamuy.

King Wibhīṣaṇa and the king of the monkeys were introduced [to the queen mothers] and they stepped forward together. They paid obeisance to the one embracing her son, so that she became aware, that guests had come.

18. Dadi gumanti ta saṅ Bharatomasö,
masidĕkuṅ sira bhakti ri saṅ kaka,
kaka kataṅgama ṅ āsih i saṅ [ṅ] ari,
dudutakĕn pinĕkul r-usapi ṅ rahi.
d. B r-usapi rahi. CDE r-usapī rahi.

Then it was the turn for Bharata to come forward. He fell on his knees and paid devout obeisance to his brother. His brother was overwhelmed by his love for his younger brother. He raised him up, embraced him and caressed his face.

19. Tĕka ta saṅ kula gotra kadaṅ-kadaṅ,
mararakan mara bhakti masö kabèh,
parĕṅ anĕmbah anambĕhi harṣaja,
sayuti takwani téka ṅaran nikā.

Then distant and close relatives came forward in a queue to pay obeisance, which added to (his) joy and elation. He (Rāma) while preventing people (from prostrating before him) asked their names:

20. Syapa ikā syapīké* syapa ko karih,
aku karih syanu ko wĕka saṅ anu,
tuhamu yuh malawas alupāku yuh,
bapamu yuh magĕlĕm mapikat puyuh.
*BCF. a. DEK syapiko. d. BCDEF agĕlĕm apikat.

'Who is that (person), and who is this (person) here, and who are you?' 'I am such and so'. 'O, you are the son/daughter of such and so. Ah! I forget your father, it has been a long time. Aha! Your father is very fond of snaring quails.'

XXVI

21. Nahan ikādi ni śabda nirān guyu,
minaki citta nikaṅ kula bartiti,
titisi yāmrĕta riṅ hati yan liriṅ,
hana hamunya giraṅ nya minaṅkana.

Thus were their words and they talked about other things too, alternating them with happy laughter, to give joy to the hearts of the relatives. It was as if their hearts were sprinkled with nectar when the king glanced at them. There were mixed feelings of happiness and anxiety to be treated thus.

22. Gaja ratha ya madan madĕg taṇḍa rakryan manĕmbah maluy tomulih paṅhulū ṅ aśwa hastī Sumantryādi saṅ mantri paṅhañjur ājār ikaṅ rāja mārggomasö saṅ [ṅ] anak wanwa sakwèh nikaṅ māgĕman yāgĕm āmĕṅakĕn śrī mahārāja mawwat padékān padan tan kadan wwa-wwahan bāp kĕbo kambiṅ akwèh iwak wök kĕnas [s] ĕmpal [l]an rĕmpa-rĕmpah parĕṅ,

The elephants and wagons stood ready, the nobility and the high-ranking officials stood up after making their obeisance to return to their units of elephants and horses. The outstanding prime minister Sumantrī gave the order to everyone to line up at the main highway. The leaders of the villagers came forward to pay their humble obeisance to the king, together with offerings of cooked and uncooked food, e.g. fruits, water buffaloes, fish, meat of deer etc to prepare *empal-empalan* (a kind of meat dish, boiled or fried) with all kinds of spices.

parujar ajajar ojar ājāri saṅ maṅjawat pawwata wwat nya tanwan lawan tawwa-tawwan taya ṅ śūnyahastātĕhĕr tāśilāhyun tumontona saṅ bhūpati ṅkān patiṅkah patih saṅ patih saṅka gaṅsal gĕgöṅ śīla tūt saṅkalā tar halaṅ tan kalĕṅké manah maṅkana ṅ gusti tātar wagus tīkṣṇabuddhi prayatna ṅ watĕk rāma-rāmāratā yātatā,

b. B kalĕṅkénaṅgusti. C. saṅ pati. göṅgöṅ.

The spokesmen told them to line up and carry the things they wanted to offer, cakes and dishes of all kinds of bee-larvae, nobody came empty handed. After they had handed over their offerings, they sat at the side of the road to see the king pass by. At that moment the prime minister ordered them to sit five by five along the road, so that the road was clear, like the mind of the people, free from disappointment, the *gustis* (*waiśyas*) were not offended and the *brahmins* were also given respect accordingly.

XXVI

salaku nira mulih salīlāsalimbé salampé kinarwan payuṅ guywa-guywan yathālālanā niṅ manah monĕṅ āsih mahā yar panaṇḍuṅ tinuṇḍuṅ [ṅ] i ḍĕh rāga hétu n-paṅunté sĕkar tar tinaṅgap malök héwa riṅ bwat manaṇḍuṅ umantun tan aṅgā kisat maṅliriṅ dhīra-dhīrārddha cumbun gitĕl yar tĕpak taṅ ḍaḍa,

c. BD malĕs héwa. ḍaḍaṅ. CEF malĕs téwa.

Along the way home, the road was decorated with banners and hangings. The king and the queen, under one umbrella walked together, talking and laughing, discharging all feelings of longing. The multitude was tumultuous, they jostled one another, they were affected by the sight of the king and queen loving each other. Some were offering garlands which could not be forwarded as they were pushed from behind. They turned angrily to those pushing them asked to stop, but in vain. Others were looking at one another, very much in love and were turned on when they were pinched and poked, their breasts molested.

Bharata kawuri arddha méraṅ umantuk katon saṅ kakāsih tumuntun siraṅ kāsih-onĕṅ sumāmbīkanaṅ sāmbya-sāmbyan niṅ amrih inak niṅ siwo māsirékopaman kāri saṅ kapwa māsih manolih mulat n-ton saṅ antĕn [n] umantun maṅanti ṅ mahantĕn [n] umĕṅgĕp [p] ikaṅ pawwat akwĕh dumūnīkanaṅ* wré mawa ṅ bhūṣaṇa.

*BCEF. c. D dumamīkanaṅ. E ni. mahantĕn umĕṅgap-umĕṅgĕp. K dumūnīkanaṅ.

Bharata was behind, slightly embarrassed to see his beloved brother with his wife walking in front, laughing and talking to make everyone happy. But his brother, seeing him in the rear called him and took his hands, as he felt his longing for him had not been abated. And the presents were so many, dresses and ornaments were distributed to the monkeys.

23. Wija-wijah arĕbut-rĕbut wānarāṅĕmbut-ĕmbut tikĕl taṅ tĕbū māmbĕt-āmbĕt laku nyāṅinum riṅ mahāmārgga warĕgīṅ awak duh nikaṅ nyū kumūkur kinūranya tékā ḍaḍa nyārddha mamwas masö wwah nikaṅ tal huwus pinraṅan nā paṅantyantyananyé siraṅ dampatī mériṅ éraṅ ikaṅ wré apan yāpan oṅsil sumāmbyāsiwo tūt hawan,

XXVI

Many monkeys were fighting for sugar cane which they swung slightly before breaking it [on their knees]. They walked buoyantly, drank coconut milk to their fill along the road. They scraped out the flesh and ate it, while some of its juice fell on their breasts making it wet. Then the fruit of the *tal*-tree were served, after being duly prepared. Thus were the presents of the royal couple to them. The monkeys were a bit embarrassing, because they were by nature agile and playful. That was what they did along the way.

těka sira ri sāmīpa niṅ rājya rājñékanaṅ wānarārādhanā dhāna dony-ānumāné manah niṅ manonton maniñjo wijah sāwatěk hiñji-hiñji n-paniñjo wanāwan lawan hyas nyalīlā rumumbay rikaṅ kālasaṅkérikaṅ harṣa riṅ ūni n-pasot-sot sumot saṅ sumādhyāṅ sarāt siddhakāryyān těkā riṅ těkan yar těkā ṅké muwaḥ,

b. B doṅya tumané. BDEF wānarārācanā dhāna. BCDF harṣa saṅka ri. F muwah riṅ Ayodhya.

When they arrived at the periphery of the capital city, the king ordered that the monkeys be given presents in order to gain the sympathy of the people who came to meet and to see them. Groups of on-lookers were stretching up to see the monkeys (the inhabitants of the woods) and the beautiful decorations dangling on the music horns, which sounded so merry. They talked to one another discussing the one who was designed to rule the world, following his success in his work elsewhere, and that was now coming.

Bharatha sira marěk gumantī siraṅ Lakṣmaṇāñāmaré Mainda mārin pakampil inambil niraṅ Lakṣmanānimbaṅ iṅ wīra Śatrughna r-ambil payuṅ saṅ Nālāganti maṅdhāraṇa ṅ catra ratna prayatné hulu śrī mahārāja sampūrṇna sampat sirār pat supātrāhalěp yar payuṅ niṅ jagat pāt upāyo-pama sāma dānādulur ḍaṇḍa bhédān papiṇḍār katon,

c. B marin makampil. BCF Lakṣmaṇanimbaṅī wīra. DF maṅdhāraṇèṅ. upayopamö.

Bharata approached to relieve Lakṣmaṇa, in turn Lakṣmaṇa relieved Mainda in carrying the attributes. Śatrughna became his counter-parts when he took the place of Nala, carrying the golden umbrella above the head of the king. The four of them looked perfect, looking like beautiful trees, giving shelter to the world by means of the four ways, *sāma* (settlement), *dāna* (compensation), *daṇḍa* (force) and *bhéda* (sowing dissension).

XXVI

sahana nira tatā rikaṅ rājya harṣān panuṅsuṅ mpu ḍaṅ hyaṅ ḍaṅ ācāryya sācāra sopacārāṅ arggha airśānti śānta ṅ manah narttakī yāṅigĕl lèn hanāṅgīta naṅgay nagéryyāgiraṅ gāmarārūm asaṅgharṣa yādwandwa kapwomadĕg mindĕr-indĕr tumindak umuṇḍak miḍik riṅ paras yābrĕbĕt bāp mahāsāra masraṅ makaṅsīnusī rāmya banḍuṅ lawan kinnara.

d. B hanāṅitānaṅgay. BCDEF yādanda.

When they were already well arranged in the palace, the priests and the religious teachers came happily to welcome them with everything for the ceremony of welcome, to create a peaceful atmosphere. The dancers were staging a performance, others were singing the tunes while another group was playing the *gamĕlan* which sounded sweet and captivating. The dancers performed a war-dance, both stood and walked around, rising and swooping, moving swiftly with full force attacking one another, whilst the *kaṅsi* was followed by lively *banḍuṅ* and flutes.

24. Watanan atiśayāhĕni mās maṇik nékawarṇnānatar tāratamyātirāmya ṅ mahāmandapāpurwwa śobhāhatĕp mās pirak ratna mutya pralĕmba nya lambé nya yābāṅ sinindūra duh niṅ duray ṅkān uray cāmarāṅkĕn kumis nyāhirĕṅ rĕṅganānā wanèh tūt ata ṅkān tatiṅ taṅluh ātap lawan kya-kya lèn wah nikaṅ nyū gaḍiṅ ādya uttuṅga bhinnāniṅis wismayāpan mahārāja muṅgwiṅ mahāratna siṅhāsanātyantyujwala,

a. B -purbwa. nyuh BCDEF dū. BD yāṅaṅ. CF -ānatar ta ratāmyātirāmya.

The extremely beautiful and level royal square was strewn with gold and precious stones of all colours. The great audience hall was marvellously decorated with gold, silver, jewels, and hangings of pearls. The eves were hung with clothes, red-and-white-coloured, red from *sindūra* and white from the sap of *duray* (which is yellowish white of colour). There were also black *camara*-fans which looked like the mustache of the audience hall and other decorations were paper lanterns, *taṅluh*, *kya-kya* fruit and yellow coconuts, varying one another in colour and lustre. Everybody was amazed at the sight of all the decorations, even more so when they saw the king sitting on his throne, studded with great stones shining brilliantly.

XXVI

narapati sira dampatī prāpta sāmpun maluṅguh tumūt saṅ tamuy makrama kyāti Lĕṅkādhipa mwaṅ siraṅ wānaréndrāśilèṅ ratnasiṅhāsanānūt i saṅ Kékayīputra Somitra Śatrughna sāmpun makĕmbaṅ mamuṇḍut pasuṇḍuk nikā saṅ matutwan matūt an halĕp dé niṅ aṅdāni hantĕr-antĕr i gaṇḍaṅ mahāmāṅsa sèsi nikanaṅ sāgara lwah alas lwā niṅ āmbĕk rahasyad wuwus tat wĕnaṅ marṇnitékāṅ umuṅgwiṅ liṃas mās masowé magantiṅ mawèwèh lanā,

b. BCD marṇna tékaṅ. BD hantĕranti. CDEF makambaṅ. D sī nikaṅ. EF tamut. sèsi nikaṅ.

The king and queen arrived and sat on the thrones. The guests, the famous king of Lĕṅkā and the king of the monkeys were also sitting on jewelled thrones, followed by the son of Kekayī, Somitra, and Śatrughna. They took garlands and wore them, and took a bit of all food and drinks that were served, e.g. meat and fish from the wood and ocean. Oh, it was too much to be described what had gone on in the golden hall.

kapibala riṅ aluṅ-[n]alun lor dinānan niraṅ Jāmbawān agra paṅĕkĕtī tatātūt Susénādi tan sénujar śrī mahārāja kapwānaḍah yar taḍah taṅ [ṅ] umuṅgwiṅ gĕḍah drāk sasīdhu ṅ sumār māsawātyanta jarṇnih hapènī mahāpāna muṅgwiṅ pané mās inaṅsu [n] nikā saṅ mator sök tĕké sor ṅ ator iṅitū pūrṇna gémpor ikaṅ wré sawèt niṅ wĕrö warṇna sindūra tékā ḍaḍa nyāḍaḍut yātĕnĕṅ ḍah kahīsan asiṅ séninum nyāturah,

*BCDEF. c. BCDEF paṅikèti. sasindhu. K māsawātyanta.

The monkeys at the north royal square were also served, under the supervision of Jāmbawān and Suséna. They were urged again and again by the king to eat everything in the food boxes together with drinks of all kinds, until the monkeys became drunk, and their faces were red, and still the drinks were not yet finished.

XXVI

kadi ta ya sinĕpaṅ kapö niṅ kapīndrākupik kapwa darppān kapat* kāpusan dé nikaṅ madhya madhwī madān yomadĕg arddha médan manĕmbah** manāmbīṅ manāmbut ya tutwan mamĕṇḍĕh*** sumaṇḍiṅ paḍāhyāṅgupit Rāwaṇāstāsiṅ énak kiduṅ nyān kadaṅ tar pahī mwaṅ kiduṅ darppa dé niṅ kiduṅ lèn suliṅ saṅ**** magĕṇḍiṅ salaṅsaṅ ikaṅ tāmarāsiṅ-[ṅ] asiṅ moni ménak manojñé manah niṅ watĕk wānarāṅaṅgur an pujyanāpañ jĕnĕk yaṇ ḍĕṅö gāmara.

*BCDEF. **CDEF. ***CDEF. ****DEF. d. BCE manojñèṅ. BCK siṅ. BK manambah. mamaṇḍĕk. C monī. K kapak.

The ears of the king of the monkeys were red-coloured, as the four of them were affected by liquor. The monkeys, overwhelmed by the power of liquor stood up, and made their obeisance with a toast which was accepted and followed by others. Then they sang about the defeat of Rāwaṇa with a good voice, accompanied by flutes and other instruments which gave enjoyment and merriment to the monkeys, as they were fond of music.

25. Naranātha Raghūttama bhoga bhinukti lawan ghariṇī nira pūrṇna pĕnuh pinaṅan pinagantyakĕn iṅ mananĕk dinadak-dadak énak-inak ya ta tambul ikaṅ sumĕḍah sakarĕṅ* sinaranta paranti nirantara taṅ malarih maṅalih masilih-silihan sumĕlaṅ sumilih mamaṅan maṅinum sakarĕṅ sakarĕmba nikā sakarĕṅ umaluy pwa mator madulur mawuwuh-wuwuh owahuwah ta paṅan nira dé niṅ anékarasādbhuta ṣadrasa** dibya sugandha mahā mahaṅĕt mĕrĕṅĕt sira dé nya mĕtu ṅ hariṅĕt kĕna madhya madĕg madarāga masö saṅ awèh jĕnu kumkuma candana tīs nya marūm panirām nira rāmya rikaṅ ḍaḍa bāhu gulū tĕka riṅ twas atīs rumĕsĕp śuci cāmara somya mirīṅ ramaṇīya ṅ ĕmās sumuké sira yar pasĕkar suka bar pulaṅ utpala cāmpaka bolu gaḍuṅ puḍak utkaṭa sāri [y]arūm tumurun ta sirèṅ natar ériṅ-iriṅ kalawan ta sirāṅ ari bhāra guṇottama saṅ Bhāratār para té sira saṅ tinamuy r-adĕg iṅ bala wānara yar panaḍah maṅinum wwara banḍa si*** Bhaṇḍira nāma parö ri siraṅ Bharatomilu manwagaté gati saṅ tamuy uttama dé nya diné wruha yāta tumakwani saṅ tinamuy,

*BCDEF. **BDEF. ***BCDEF. a. B mirī. sumaké. BC bola gaḍuṅ. BCDEF ikaṅ sagĕḍah. paranta-paranti. nirāntara. gulun. D lulun tĕka. K sumĕḍah sagĕrĕṅ. ṣadrĕsa dibya. wwara Bhaṇḍira nāma.

XXVI

King Ragūttama ate together with the queen to their perfect satisfaction of everything served which was freshly prepared. Then the betel box was served with all the ingredients and instruments, alternated with drinks and other food, variously prepared with different flavours which made the body warm and sweating caused by the liquor. Then those serving the body-cream, made of curcuma and cool sandal-wood mixture came forward and applied it to the breast, shoulders and neck, and the refreshing effect penetrated into the heart. The *camara*-fans gave a soft and sweet breeze which made their hearts happy. When they wanted to wear flowers, there was a collection of lotuses, *campakas*, *bolus*, *gaḍuṅs*, pandanus, and the aromatic *utkaṭas*. Then they went out to the royal square, followed by the younger brothers and the virtuous guests. Prince Bharata came to the guests and stood amongst the monkeys, who were eating and drinking. There was a crippled attendant of the court called Baṇḍira who came to prince Bharata and joined him to welcome the guests with information and requests to the guests :

mapa kālah-alah apa tāmbĕha tambulāsiṅ kakuraṅ kurawuṅ kurapas kurahan hana maṇḍaga riṅ raga sugwan ĕmās wwara piṇḍaṅ apiṇḍa lawan bakasĕm pakasaṅśaya haywa tamuy-tamuyan yan asömasi wantĕna saṅgiṅ irāhira hèrakĕnā sakarĕṅ mwaṅ arīṅa-riṅan iriṅĕn tĕka dé niṅ ator sahajān hibĕki inuman tan umāna tĕkèṅ mawĕrö wwara hantiga lumwaṅalap gĕtĕm apya mapāta rasa nya rasénisi sisyanikā inamĕr nira saṅ walakas lĕkasan magaway rasa bhaṅgi wibhāga nikaṅ guṇabhoga tamar tama tā dadi bhaṅga r-usir subhago matakut kuyaśā-kuyaśa ṅ makarī sakarĕṅ makarā-kirakĕn ta ya siṅ matasak matasé kahiris ta harah kuya taṅĕli pawèhaṅkĕn osĕn-usĕn nda hanus hunus īku pinaṅgaṅakĕn taṅ ikān putih antĕr i ḍatĕṅ ndan ahaywa ḍatĕṅ walikāpĕs-apĕs mwas ikā hati niṅ hyu lawan pya nikaṅ hawulāmrak inaṅsi ṅ usīra pasāra ya satwa śaśā wana kurkuṭa ugra rasottama tad warahĕn [n] irikaṅ hitamāṅsa hanèṅ aji sūpakaśāstra milu ṅ lulu kambiṅ anuṅ maharĕṅ wayawak ruti wūru-wurū prit awor puyuh uttama,

b. B wwara piṇḍa lawan. gĕtĕpamya. kuyasa-kuyasa. BCD sīsya nikā. EF asiṅ.
F wibhawa hunus umusīku.

XXVI

'What is lacking ? What should be requested in greater quantities ? Is there not enough of anything ? Betel, crackers, crisps, or rinsing water ? There is rice-gruel in the golden bowls. There are meat balls with salty or sour sauce. Do not be bashful ! Do not act as guest, [feel at home !]. Come forward and help yourself. If you want a dish of blood, please wait for a while, and while your time away drinking liquor. Fill up your glasses, do not worry about getting drunk. There are eggs, please help yourself with lobsters. What is the taste like ? It is filled up at one side with something that is taken care of by the handy cook who prepares the tasty things which has given him a reputation of a clever cook. If it were not so, he could not be accepted here, and would be dismissed. That is why he is afraid of doing something wrong. Now, the dishes of lobsters should be described. Before it is cooked, it is cut into pieces and quickly put onto skewers and the white flesh is then roasted, and it will not be served before it is turned over and over. The liver of the shark and the *hawula*-fish is cooked, wrapped in banana-leaves. For those who want great strength the meat of the following animals is recommended, e.g. rabbits, wild-hen, all of them taste good. Not to mention the good meat described in the cook-book which includes black sheep, lizards of all kinds, wild pigeons, rice-birds and also quails.

laṇḍak iṅantya tĕmĕn rasa tuṅgal i tiṅgiliṅ iṅgalakĕn* pwa asiṅ matasak kalalah tikanaṅ kalalah katĕké sira wānara wīra warĕg [g] i rasā kalalah nira kāla nikā harĕp anta yadin tĕka riṅ paṅĕlān paṅalap ta piriṅ satapī katupaṅ kurupuk [k]ararus ḍaḍaṅan hawan iṅ warawan wulatī tatiṅan ta kaṅ anta manaṅgap atuṅgayapan paramèṅ rasa pojaraniṅ sajagat rasa kalwaṅ akĕndĕl arūm awuduk mapĕḍak malikĕt-likĕt** alwat ikā gilutĕn ṅ hulu kantaka rīnuhuma ṅ talukan tuliriṅ kupaṅan pwa ṅ irāh-irah éraṅa saṅ mananĕk yadiyan wirasā ya rasāna wanèh nya baniṅ nya lawar-lawaranya gulay-gulayanya lĕmĕṅ-lĕmĕṅanya pĕṅĕt-pĕṅĕtanya hasĕm-hasĕmanya takih-takihanya sarad-saradanya kulub-kulubanya bĕnĕm-bĕnĕmanya taman sipi riṅ mahĕm mukĕt ulam iṅ rĕcahan ta pĕcĕl-pĕcĕlan śuci tar pacalan cĕcĕp iṅ jruk asin nasi tāsi samĕnaka yan paṅinum wway ahaywa sandhi hana ṅ madhu śīra jalaṇḍaka santĕn arūm tala mastaka laṇḍuga naṅka salak ya salah winilaṅ ghrĕta pūra kipiṅ tila moda tuladhya paṅan paṅasī,

*BCDEF. **BCDE. c. B karupuk. kalalwakĕndil. wway-wway ta sandhi. sīra jalaṇḍaka. arum umum tala. tuladhya paṅasī. ndan. BCDEF masta tilaṇḍuga. CDEF tāsi si ménaka. ta sandī. F tulad ya paṅan. K. tuṅgal i tiṅgilakĕn. malikĕt alwat.

XXVI

Wait for the dishes prepared from the meat of porcupines which is in the same group with ant-eaters. [Hey boys,] bring forward everything quickly, leave for awhile that which is not yet prepared. Bring forward and serve them to the monkey heroes. Satisfy their appetite. [And you, my dear guests] when you have almost finished your plate, you may come to the kitchen, and take another plate, as big as a winnow, and fill it up with pork and crisps, steamed arrowroot. Behold how a *warawan*-dish is prepared. Take the sting out of a big wood-scorpion, because it is wellknown to the world, that the scorpion has a superb taste. The taste of the meat of a flying fox is strongly aromatic, fatty, stiff and tough and sticky. You must chew it well first, then swallow, because if you are not lucky, your throat may be affected. The *tuliriṅ* and shell-fish should be prepared carefully, as the cook will be ashamed if they do not taste well. Take a taste also of the dishes of turtle-meat, all kinds of *lawar* (dishes prepared of blood), all kinds of meat-soups, meat prepared in bamboo, all kinds of *pĕṅĕts*, all kinds of sour dishes, all kinds of dishes in coconut-leaves boxes, all kinds of *sarads*, steamed vegetables, all kinds of dishes prepared in hot ashes; the mince-meat mixed with vegetables, pure vegetable salads. Put a drop of lemon juice [when eating them]. Ask for rice at will. If you want to drink water, suit yourself, but there are also honey, strong roe of fish, aromatic coconut cream, and palmwine. There are also sweetmeats, jackfruit, salad, not to mention buttercakes, crisps and unequalled sesame-perfume. Please have some !

wwara puñcakatak sisilan panisil ta kukap nda kukup sagĕlista tamar kĕbĕs at aṅinum wway atīs nda nihan ta-maṅan uwi naṅka pisaṅ waraṅan phala dibya salak inūmī surasèksurasāruṇ-arun taruṇī tāṅinum susu pathya putĕr tan isĕp ta jukut manis énak awās luput iṅ lĕpĕt énak ikénatakan kinapur-kapuran aparan* kawĕkas nya wĕkas niṅ arūm awuduk sakalé kalisālwat ikā palikĕt lakĕtan kinuñit nda kĕta t-wulati ṅ manĕtĕk-nĕtĕk iṅ paṅĕlān umalap ta mahā maharĕp tiru bhāwa nikaṅ manabĕh murawān paṅuliṅ sĕsĕban kadi bhāwa nikaṅ wwaṅ aboṇḍi widagdha minis kumayaṅ-kayaṅ aṅkĕn ulah nya maṅindĕlakĕn lĕṅa riṅ kawali n taru bhinna kisik nya ya gumyatakĕn nika maṅgurapay matama pwa ya pat mawĕrö wiratīṅ kupatay tamatar kagaway pabubur susu śuddha putus riṅ atīs hati niṅ kĕna madya madanda ta gucchaka kĕmbaṅ arumpukan āpa karih pakĕnā niṅ inak ya iké phala lālana saṅ wijayèṅ raṇa maṅguhakĕn śri ya bhoga magöṅ ikaṅ uttama bhakti sadā ri bhaṭāra Mahéśwara hétu nikaṅ bhuwanān kasukāna muwah-muwahāta krĕta.

*BCEF. d. B kupat i. BCDEF gaccata. C paṅan. K kapuan kawĕkas.

XXVI

There are various kinds of fine snacks consisting of roasted nuts and beans. If you want to eat them, peel them off first, but take it by the handful as quickly as possible. If you drink cold water, do not wet yourself. Then you can eat tuber, jackfruit, yellow bananas, excellent sweet *salaks*, and drink it with sugarcane juice. The youths should drink beneficial milk-shakes, do not suck the sweet and delicious *jukut*, and do not miss the delicious *lĕpĕt* wrapped in banana-leaves, and looks whitish. What will follow is the ultimate of delicacies. It is cooked in coconut cream and looks tough but smooth (sweet cake). That sticky one is made of glutinous rice with a little curcuma. Now, look at that one rising up between the others. They are so eager to imitate the drummer and brandishing a club, like people fighting with clubs, gleaming brilliantly like a man cooking oil in a vessel, and the firewood is sizzling and clattering like shots [from guns], very frightening. By fours they go into the oil intoxicated but bravely fighting. The *bubur susu śuddha* (milk-porridge of perfection, a kind of dessert) is not yet cooked, as it is eaten only after the minds are sobering after intoxication, affected by the fighting with drink-bottles (caused by liberal drinking). However, the flowers are ready. What is the significance of all these enjoy-ments ? It is the fruit reaped by the victorious hero. He will find fame, great wealth, but most of all he should be thankful always to god Mahéśwara, the origin of all happiness and eternal peace in the world.'

26. Nā liṅ subhaga bhaṇḍa si Bhaṇḍirāṅliṅ,
sumwāgaté sagati saṅ tinamuy tinakwan,
lāwan siraṅ Bharata mojar-ujar ya mojar,
āpan ya hapti ri siraṅ prabhubhrĕtya kāsih.

Thus was the speech of welcome of the outstanding jester Bhaṇḍira, inquiring about the desires of all the guests. Also prince Bharata spoke to them, because he was affectionate towards the beloved attendants of the king.

27. Sāmpun samāpta paripūrṇna pinūja-pūjā,
saṅ wānaréśwara Wibhīṣaṇa kapwa tuṣṭa,
sandhyākulĕm wulan awās ya katoñ caturthī,
saśrī manojña gumawaṅ gumawé ṅ unĕn hyun.

After they were regailed with all kinds of food and drinks, the king of the monkeys and Wibhīṣaṇa were exceedingly happy. Evening came, darkness fell. The moon came up, but it was only the fourth day of the month, yet sweet, captivating and clear, arousing pangs of love.

XXVI

28. Maṅka narendra tumamā ri dalĕm kaḍatwan,
mwaṅ saṅ tamuy prabhu Wibhīṣaṇa wānarendra,
riṅ ratnamaṇḍapa palaṅka malit tilām nya,
ṅkā r-uṅgu saṅ tamuy aturwa kinon wisāta.

Then the king withdrew to the inner quarters, followed by the guests, Wibhīṣaṇa and the king of the monkeys. The guests were requested to stay and sleep in the jewelled pavilion with fabulous beds.

29. Saṅ Rāma rāmya madulur tumamèṅ umah mās,
sampat samodaya lawan dayitā su-Sītā,
r-uṅgah ta riṅ grĕha tilām umaḍaṅ sugandha,
pañjut ḍuḍuk jamaṇikojwala biddhanāga.

Thereupon full of delight Rāma entered the golden pavilion. Everything was ready and perfect, not to mention the queen, the beautiful Sītā. They went to the bedroom with the prepared and perfumed bed, standing lamp, curtains and jewelled hooks.

30. Saṅkā rikaṅ lawas amukti wiyoga ṅūni,
saṅ Kāmadewa sumawuṅ sira yar tĕka ṅkā,
saṅ kāsih-āsih alulut sira toṣadhāna,
saṅkāna niṅ swakula wrĕddhya anak ya donya.

Because they had been separated for so long, god Kāma, the god of Love, brought them together there. Sexual intercourse is the cure [for separation] and expression of love and attachment, from which children are born and the family increases.

31. Muṅgwiṅ tilām kadi ta mabrata lagna-lagnī,
saṅkèṅ aliṅsaṅĕn asāk wĕḍihan lawan kèn,
dhyāyī manah r-aṅĕn-aṅĕn rasa tatwa sūkṣma,
pūjāpratiṣṭa gawayan nira guhyaliṅga.

They stayed in bed like a couple of ascetics. Affected by heat they took the clothes off. They were absorbed in meditation, contemplating on the essence of the Supreme Truth. They performed the worship of the secret Liṅga.

XXVI

32. Trus dé nirāṅaṅĕn-aṅĕn tumuju ṅ rahasya,
limpad pĕpĕk pakĕna Saṅ Hyaṅ awās kapaṅguh,
suṇḍul sahīṅaniṅ alit kahiḍĕp rasa nya,
r-abhyāsa yar lagi-lagi nya makin mawās ya.
c. B rahasya. F alīt. d. B bhabhyāsa. C kabhyāsa.

They were in full concentration when the phallus reached the vulva, filling it up to repletion, which is the clear symbol of the union with god. Its voluptuousness was reached to its peak and they performed the act again and again until they were satisfied.

33. Ṅ waṅ yan huwus priyawiyoga muwah mapaṅguh,
tātan paḍékana lawan ṅ waṅ awahwa-wahwan,
hyun kūṅ lulut tutur uśāna nahan dulur nya,
yéka mawèh rasa wiśéṣa ri saṅ mapaṅguh.
a. CF yan wuwus. CDE pawèh.

The feeling of one who has been separated from his spouse and then re-united, is different to that of one who has just obtained a lover. Desire, love and passion are combined with the sweet memories of the past. This gives the special feelings in the minds of those reunited.

34. Ambö nikaṅ jĕnu sumār ya mamrĕddhyakĕn hyun,
sĕṅ-söṅ ikāṅ aṅinum-inum magawé kadarppān,
ras-ras nikāṅ unĕṅ agöṅ ya makon ataṅhya,
dé niṅ lulut kadi pulut rumakĕt jugālwat.
b. B agawé.

The smell of the bodycream increased the sensuality, the effect of the liquor increased desire, the delight of deep yearning urged them to stay awake. The ecstasy of love fused them together, as if they could never be separated.

35. Saṅ rāsikāta rasikān rumasé rasa ṅkā,
tan wruh ṅhulun tuna tĕmĕn rikana kṣamākĕn,
wātsyāyanāji madanodaya sandhisūtra,
ṅkābhyāsa dènta ya paṅawruha riṅ rasa ṅka.
c. BCEF bwat sayanāji.

XXVI

Only they could feel the ecstasy. I could not. Please forgive me for being so ignorant concerning the secret of arousing love, and of the books of Wātsyāyana and the secret handbooks. If you have studied those scriptures, you will be able to experience that ecstasy.

36. Sāmpun ikaṅ sukottama taman sawinuwus adawā,
riṅ rahinomuwah inisukan saṅ atithī tinamuy,
pañcami ṣaṣṭi saptami taman pĕgat ikaṅ aṅinum,
prāpta riṅ aṣṭamī nawami riṅ daśami mahuwusan.

Let us not further discuss the supreme delights. When it was day again, the guests were given more entertainments. For five, six, seven days, they did not stop drinking. Until eight, nine [days], and on the tenth day the party was over.

37. Suka-suka sira kālih saṅ tamuy kapwa mamwīt,
r-uliha r-ulihakĕn śrī paṅdĕmak śrī narendra,
gaja ratha turaga strī dāsa-dāsī swadeśa,
tinarima sapawèwèh śrī mahārāja mulya.

Both the guests delightedly asked consent to leave, to return to their respective lands carrying all the presents granted by the king, e.g. elephants, wagons, horses, women, slaves and local female slaves. They had accepted all the valuable gifts of the king.

38. Lāwan saṅ Trijaṭā manĕmbah umasö mamwīt ri saṅ bhūpati,
mwaṅ ri śrī Janakātmajā tamar adoh tan sah sumaṇḍiṅ lanā,
dèwī māsih awèh sirāta dĕmakan wastrādi lèn bhūṣaṇa,
sakwèh-kwèh nikanaṅ wiśèṣa ya pawèh bāp wwaṅ hulun mās maṇik.

a. BE manāmbah. CD manambah.

Also Trijaṭā came forward to make her obeisance to the king before her leave. The queen Janakātmajā was never far from her, always at her side. The queen loved her very much and gave her presents of fine clothes and jewels, all of outstanding quality, together with women-in-waiting, gold and precious stones.

39. Tuṣṭa manah nira saṅ Trijaṭāsih, sĕmbahakĕn dĕmakan ri narendra,
harṣa mulat mawĕkas nrĕpaputrī, lwir nira ṅūni rikaṅ pura Lĕṅkā.

Trijaṭā was very happy to receive all the presents from the royal couple. The queen, looking delighted, addressed her, reminding her of her stay in Lĕṅkā formerly :

XXVI

40. Ndah Trijaṭāri nihan [n] ujaraṅkwa,
tāt alupā ri laranta ta ṅūni,
kāla nikāt para riṅ talagārūm,
riṅ watu riṅ wulakan kita tāṅhyaṅ*.
*BE. c. B nikān. CD nikāk. d. CDFK taṅhyaṅ.

'Well, my little sister Trijaṭā, listen to me. Do not forget about our suffering in the past, when we went to the sweet smelling lake. On a stone at the lake we prayed.

41. Wrĕkṣāgöṅ ya ta pinaranta śunya-śūnyān,
hyaṅ Durggā Gaṇapati bāp banaspati ṅkā,
sĕṅkan durggama maruhur ya durgga* mārgga,
durgrāhyān inaṅĕn-aṅĕn paranta tāṅhyaṅ**.
*E. **BE. c. B sĕṅkā. BCDFK durggama. d. CDFK taṅhyaṅ.

'We had gone to a quiet place with a tall tree, the place of Durgghā, Gaṇapati and a lot of other spirits of the forest. The road was steep and very hard to pass along. The prayers were very hard to understand.

42. Sotāgöṅ pamĕnaṅa saṅ naréndra riṅ praṅ,
lāwan yak muwaha mulih tĕkèṅ Ayodhyā,
pūjāntāta sira kabèh rikaṅ sayogya,
yékān tuhwakĕna tulusakĕnta sihta.

'I made a great vow concerning if the king were victorious in battle, and I would be returned to Ayodhyā. Everything we prayed for has come true now. So make true also [what we have vowed], please, give me your favour.

43. Haṅsa sātus irikaṅ sara lĕpasĕn,
riṅ [ṅ] alas mahiṣa sèwu ya lĕpasĕn,
sarwudā ṅ wiwi rikaṅ giri lĕpasĕn,
sotku yan luputa riṅ lara lĕpasĕn.

'Give one hundred swans their freedom on the lake. Give one thousand cows their freedom in the woods. Give one hundred million sheep their freedom in the mountains. Please release me from my vow, which says that I will do these when I am free.

XXVI

44. Prārthanaṅku ri bhaṭāra ya gawayĕn,
rin prasāda ta-mujèn kanaka maṇik,
brāhmaṇādi wiku sajjana guṇawān,
bhojanāna saha dakṣiṇa saphala.

'Also perform the things I promised the gods. Make an offering of gold and precious stones in the temple. Give generous fees and regale the brahmins, priests, intellectuals and virtuous people with food and drink.

45. Hāh lumampaha wisāta kitāntĕn, sāntĕn in suka sukaṅku ta dènta,
tan hanékana sukanta ta dèṅku, ndah ariṅku sukhamārgga kitāntĕn.

'Ah! Farewell, my little sister. May you find happiness! I have gained the essence of happiness from you, but you did not receive any from me. Well, my little sister! Bon voyage!'

46. Yan hanékana kunĕṅ ta unĕnta, riṅ [ṅ] Aśoka ta kitāt sukacitta,
tulya tāku ya hanā hiḍĕpĕnta, satya māmbĕka ta nitya kitāntĕn.

'If you feel lonely, go to the Aśoka-grove, you will be happy again. Recall that I was there. Be always loyal in your mind, my little sister.'

47. Nā* ta liṅ nira ta saṅ nrepaputrī, tuṣṭa saṅ tamuy anĕmbah umaṅkat,
saṅ Wibhīṣaṇa kapīśwara luṅhā, riṅ swadéśa pinaran nira śīghra.

*BDE. a. CFK nya.

Thus spoke the queen. The guests paid their obeisance and left in delight. Wibhīṣaṇa and the king of the monkeys returned to their respective lands in quick tempo.

48. Sira kapwa mulih umarsukāṅ* rāt,
naranātha kawĕkas humaywakĕn rāt,
wariṅin sira bodhi möbikiṅ rāt,
kayu sāmpaṅ rwa ta pāṅ nirāmrĕtèṅ rāt.

*B. a. CDEFK humarsukaṅ.

They all went to make the world prosperous. Also the king was left behind to strive for the weal of the world. He was like a banyan-tree, giving shelter to the world. He was also like a *sampaṅ*-tree, the two branches of which are like nectar to the world.

XXVI

49. Jaya Paraméśwarātiśaya śakti nātha nikanaṅ jagat traya kita,
pranata hatiṅku nitya ri sukunta tātan alupā lanā matutura,
ikana phalā ni bhakti ni hatiṅku rāt ya ta tumūta bhaktya ri kita,
kalawan ikiṅ subhāṣita kathā sabhākěna rěṅön rasa nya subhaga.
b. DF patutura. d. rěṅön rasa nya.

Hail, O Paraméśwara, the most powerful king of the threefold world. The respect in my heart is constantly dedicated to Your (feet), always keeping in mind and never forgetting it. Let the result of my dedicated devotion be the devotion of the people who join me [in worshipping you], and let this story of meaningful words be made popular and its beneficial contents be heard by the people.

50. Sākṣāt Manmatha śīla saṅ Raghusutāměnuhi wiṣayadharmma riṅ sarāt,
ṅkān Rāmāyaṇa bhadrawāda nira mogha mawaṅi ruměsěp těké hati,
saṅ Yogīśwara śiṣṭa saṅ sujana śuddha manah ira huwus macé sira,
byaktāwās ucapanta riṅ juluṅ adomuka pinakanimitta niṅ lěpas.
c. BDEF ṣaṣṭi.

The nature of Rāma in fulfilling his religious duties for the whole world is exactly like Manmatha, the god of Love in fulfilling his duties concerning sensorial pleasures. Therefore may the story of Rāma, which contains excellent words [of guidance] be like fragrance that penetrates into the hearts [of men]. The great yogins will become proficient [in the Wédas], the good people will obtain a pure mind after reading it. If it is read to unfortunate people, be he low or high in rank they will understand it beyond doubt, which will ultimately lead them to heavenly Bliss.

51. Yékī kāraṇa ni ṅhulun tumura sota ni carita nirāñjanapriya,
mahyun moliha lābha pāwana tumirwa guṇa nira saṅ āryya paṇḍita,
tus-tus niṅ kajanānurāga nira riṅ bhuwana saphala dibya saṅgrahan,
dé ni wwaṅ tuna buddhi tan pahaměṅan palar apulih ahělya kośala.
b. B pāṇḍita. d. EF dé niṅ waṅ.

This is the reason why I relate word by word the story of the beloved of the people, because I wish to obtain the benefit inherent in the act of following the steps of the exalted pundit. It is worthwhile for a man who is short of intellect, to collect every drop of his benevolence to mankind, so that his mind is clear and restored to its state of competence.

XXVI

52. Kṣama sahana-hana sujana kuśala saphala pinuji pinaraga sinaguṇa,
ṅhulun ikana huluna ri* kita ta maṅalapa ta guṇa pala-palar umuṅupa,
apan ika saṅ atiśaya guṇa nira ta pinakaguru mamuhara kalĕpasĕn,
kusuma surabhi ya paḍa nira manulari waṅi suyaśa satata śuci marūm.

Iti Rāmāyaṇa samāpta.

Please, forgive me, O, skilful people of good nature, who are worthy of praise and known to be paramount in virtues. Let me be your slave, in order to be able to follow your steps in virtuous deeds, so that I may benefit from them. Because only those who have great virtues are to be made *gurus*, as they only can be the path to heavenly Bliss, like the *surabhi*-flower which gives sweet scent and fame to others, but remains pure and fragrant.

Thus is the end of the story of Rāma.

III. NOTES ON THE TRANSLATION OF THE R.K.

The numbers found before words or phrases noted denote the number of the *sarga* and stanza, whilst the letters a.b.c.d. refer to the lines in the stanza.

I.15c-d: *kadi pwa Gaṅgā saka Himawān, rupa nya katon sutejaśrī*

([The pavilion looked like] the goddess Ganga [descending] from the Himalayas, radiating splendour). K's translation *vertoonden zij zich in de vorm van den Ganges die van den Himālaya nederdaalt* (they appeared in the form of the river Ganges which descended from the Himalayas) is certainly influenced by the story of king Bhagīratha bringing the river Gaṅgā down to earth (See HPS.I.73-98; also HZ, p. 110-21). In the story it is mentioned that king Bhagīratha riding on his chariot is followed by the river, but in a relief of the VII century AD at Māmallapuram, of the descent of Gaṅgā from heaven to earth (See HPS.I.112 and the picture numbered as no 27 and 28), Gaṅgā is depicted as a celestial nymph flying behind king Bhagīratha. While there is nothing wrong with the translation of Kern, I cannot agree with him that the lookout pavilion can be compared with the river Gaṅgā, as his translation suggests, "falling down from heaven". I rather believe that Gaṅgā should take the form of a heavenly nymph. Hence my translation.

I.31abcd. My translation is very different to that of Kern. Hooykaas, based on a letter of W. Bhadra (See V.K.I.16/1955-21) comments on K's translation and gives another translation, which gives me the impression that CH has not fully understood W. Bhadra's letter, as his translation does not reflect the practice in Bali or the belief among the Javanese people, as can be seen in my translation. It is not the sage or the seers who eat the offering rice but the queens, as it is believed to contain benevolent power.

I.44abcd. K. renders line cd into *opdat ik de reuzen die my hinderen, dooden kunne* (so that I could kill the demons who disturbed me). My translation is slightly different to K's, as one should note that Wiśwāmitra, being a sage, does not wish to take judgement into his own hands and kill the demons himself. See e.g. Ādiparwa, the story of the sage Uttaṅka who wants to avenge the trick played upon him by the dragon Takṣaka. Takṣaka has stolen a *kuṇḍalamaṇi* from Uttaṅka, who wants to present it to his teacher's wife as fee for his education. Uttaṅka as a sage cannot take the law into his own hands and comes

to king Janamejaya, urging him to perform the snake-offering, in order to kill Takṣaka. Uttaṅka tells king Janamejaya that Takṣaka has killed the father of the king. So Takṣaka in fact has sinned many times, once against a sage (Uttaṅka), and another time against the king (Janamejaya). Then Uttaṅka says further :

Nda tan sayogya ṅwwaṅ wiku magawaya daṇḍa, mataṅ yan hĕnĕṅ ra bujaṅga haji. Kunaṅ śrī mahārāja yogya magawaya daṇḍa, apan dharma niṅ kadi kita, ksatriya, ikan dumĕṇḍa yukti dĕṇḍan.[1] (But I am a sage and it is not proper for a sage to punish people, therefore I keep quiet. However, Your Majesty has the right to give punishment, because the *dharma* of a *kṣatrīya* (warrior caste) is to punish people who deserves to be punished). Hence my translation of the above stanza. It underlines the fact, that Rāma is only a means for the brahmin to kill the demons. This is acknowledged by Rāma himself in II.31 which reads: "At your service, O, great sage. Do not worry, because the power of your asceticism is enormous and cannot be surpassed. That will make us victorious over your enemies".

Thus, it is not the power of Rāma that destroys the demons, but the priest's. This kind of belief is mentioned again later, this time it is said that Rāma is only an instrument of the gods and sages to destroy the demon-race and the kingdom of Lĕṅkā.

Sumali, the grandfather of Rāwaṇa, giving advice to Rāwaṇa says in XIV.5:

Ndan saṅsayaṅkwi rasikāpi upaya niṅ hyaṅ,
mwaṅ saṅ watĕk rĕṣi kabèh magawé upaya,
wwaṅ saktimanta ginawé nira karaṇa niṅ,
Lĕṅkāpura pralaya rakṣasa tan paśéṣā.

(Then I suspect him of being the instrument of the deities and the sages. They created a mortal, a powerful human being, as a means to destroy the city of Lĕṅkā together with the entire demon race). In the Ādiparwa, it is said that Garuḍa came into existence as a result of an offering performed by the sixty thousands Wālakhilyas to avenge their grievance against god Indra.

[1] The text is derived from P. Zoetmulder, *Sekar-Sumawur*, I p. 103, but the spelling and translation are my own.

I.55d *byakta kami kabèh śināpa nira* (Surely he will curse all of us). The king has every reason to fear the sage Wiśwāmitra, as he is known to be very short-tempered, but exceedingly powerful. See e.g. W.D. Monro, *Stories of Indian Gods Heroes*, p. 1-43, especially those parts concerning his feud with the sage Wasiṣṭha, in which Wiśwāmitra's temperament is described clearly. Monro's story is apparently based on the Rāmāyaṇa of Wālmīki (See HPS.I.101-125). This story is also known in the Oldjavanese literature e.g. Ādiparwa.

I.56d *yan yogya pwa ṅhulun śaraṇā* (if [you think] I am good enough to be your protector, [I do not mind]). This line is ambiguous. Daśaratha is trying to offer himself to fight the enemies of the sage, to save Rāma, because in his eyes Rāma is still too young and inexperienced etc. But obviously the sage does not want to understand the hint. This ambiguity is not traceable in K's translation. Likewise in Leonardi's translation of the Bhaṭṭikāwya (see p. 5), but in the Rāmāyaṇa of Wālmīki (see HPS.I.42) it is very clear and seems to be very close to the RK.

II.1a *śaratsamaya* (autumn). In the RK it is understood that *śaratsamaya* is the end of the rainy season, e.g. in VII.32 it is said :

tĕkāṅ śaratkāla wèh wiśuddha malilaṅ laṅit

(the dry season had come. The sky was pure and clear)

I translate *śaratkāla* here with dry season, because in VII.34c Rāma said as follows : *awās ya iki lahru liṅku samayanta yèkin tĕka* (clearly the dry season has come, the time agreed upon). The agreement mentioned here is the agreement with Sugrīwa, who was to assist Rāma to search for Sītā. RK relates the agreement as follows : *sāmpun samayālūt rĕṅ-rĕṅ ya ta hèrĕn, Sugrīwa manĕmbah mamwīta misātā* (after they agreed to wait for [the end of] the rainy season, Sugrīwa took his leave to return to his palace). So it is obvious here that *śaratkāla* or *śaratsamaya* is synonymous with *lahru* (dry-season) and opposed to *rĕṅ-rĕṅ* (rainy-season).

II.9c *caṇḍala* 'damned!' (a curse). K's translation suggests clearly that the Caṇḍālas he mentions there, are the hunters. It seems that this was also the opinion of Leonardi. In my article "The word taji in the Rāmāyaṇa Kakawin," I argue that *caṇḍāla* in this stanza is an exclamation of the deer which is on the verge of drowsing off, due to the lullaby of the bees, but is awakened with a start by the repeated pining of the geese.

II.22c *wijayātidurjaya jayā wijayā jayantī.* K. remarks that these formulas are not found in the Skt. sources, but does not mention the sources. The BK mentions only Jaya and Wijaya. The Rāmāyaṇa of Wālmīki apparently does not mention the two formulas but gives a list of divine weapons including the formulas to discharge and to withdraw them (see HPS.I.59-62). Even though, I suspect that the above line is a part of the words of Wiśwāmitra which are translated as follows : "O Prince, mayest thou be triumphant...........", or a paraphrase of it.

II.62b *dharmārtha kāma gawayĕn tuwi dé narĕndra* [*Dharma* (religious acts) *artha* (gathering worldly wealth) and *kāma* (striving for sexual fulfilment for progeniture), should be carried out also by a *kṣatriya* (warrior caste)]. K's translation and notes are different to mine, as I understand that a member of the *triwaṅśa* should strive for the fulfilment of these matters, when passing through the 4 stages (*caturāśrama*) of life.

II.64abcd. The arrangement of the lines in the stanza leads K astray. It is customary that the bride and groom pay their obeisance to their parents. Another ceremony in which the bride makes obeisance to the groom seems not to be narrated here. This kind of ceremony of marriage can still be seen on the stage of the *wayang orang* in Central Java. In this kind of scene usually the father of the bride performs the ceremony. The groom has to say : "*Bapa, aku anuju* (Father, I choose [such and so as bride])". The bride has to say : "*Bapa, aku katuju* (Father, I am chosen [by such and so as bride])". Then the father will declare them husband and wife. In the *kraton* of Surakarta, it is still customary that after the wedding ceremony, whether it is directly or indirectly, the king who gives away the princess, will say to the groom : "*Iṅsun tarimakaké putra putri niṅsun,...........maraṅ pakĕnira. Iṅ tĕmbé buri yèn wis ora pakĕnira kaṅgokaké, pakĕnira kondurakė maraṅ pura.*" (I bestow upon you my daughter.........Later when you no longer want her as your wife, return her to the palace).

II.76abcd. I cannot understand K's remark in which he says that the Javanese author misunderstood the Skt. original. Even his translation makes clear that prince Rāma is asked by Paraśurāma to shoot his abode in heaven reserved by Indra, so that he (Paraśurāma) cannot go there. This means that Paraśurāma went to South India (according to K). Leonardi who translates the Skt. original of the RK, the Bhaṭṭikāvya, does not mention where Paraśurāma has gone, exactly as the author of the RK. The Rāmāyaṇa of Wālmīki mentions that Paraśurāma went to the Mahéndra mountain. This is perhaps the place, K

refers to as South India. Concerning the reason why Paraśurāma asked Rāghawa to destroy the place in heaven reserved for him by Indra, the Agastyaparwa accounts as follows : "that place in heaven is the result of the *wiśwajit-yajña* performed by Rāmaparaśu after he defeated the kings who had killed his father, mother and brothers. It seems that Rāmaparaśu has a much higher ideal to strive for, namely the *ṣoḍaśatattwa,* and Indra's heaven forms a handicap for him." So, according to the Agastyaparwa, the destruction of his place in Indra's heaven is a kind of blessing in disguise. Further read J. Gonda: The Agastyaparwa, text in *BKI.* 90(1933).384-5 and translation in *BKI.* 94(1936).

III.12a *wruhèn lor kidul* (to know which is north and which is south). Though I translate the phrase literally, the reader must be aware that the phrase in fact means, everything or everywhere. This phrase can be found many times in the RK. See about *lor kidul,* the article of W. Aichele in *BKI.* 115(1959).

III.18a *lawan saṅ apatih Sumantri marahup sirèṅ lwah magöṅ.*

(Likewise p.m. Sumantri. He washed his face in a big river). The episode of a prime minister washing his face in the river on his way back from the woods to the capital city is also found in the Babad Tanah Jawi, the episode of Ajar Cepaka/Ciuṅ Wanara, which in fact is blended together with the story of the Yadus in the Mausalaparwa. The BTJ of Meinsma does not mention this part of the story, but the Babad Galuh Mataram does.[1] I think the story of Ciuṅ Wanara being floated into the river, after the failure to kill him by poison etc. resemble that of Sītā in other versions of the Rāma-story.

III.23b *sulur usĕr lawan candana.* In several places in the RK we see the use of *candana* (sandalwood) in the form of paste or ointment as a cure for fever caused by pangs of separation. In the third chapter we see that king Daśaratha fell ill because Rāma had gone to the forests. All treatment with sandalwood ointment and other medicine failed and at last he died. In the eighth *sarga* princess Sītā lamented that the fever that overcame her, because of her separation with her husband, was so serious that even *candana* paste made by Trijaṭā could not reduce the pain. It is evident that this kind of thing is also found in other stories. For further readings see *The Ocean of Story,* VII. 105-7.

---

[1] The ms. of this babad is listed as no. 128 at the Museum Radya Pustaka in Surakarta.

III.60c *yatnā nyan pamati-mati.* (It is the selective character [of the lion] when killing, that should be taken as an example [by a great hero]). I render *yatnā* with *selective,* whilst K appears to ignore it, even adding (*alle vijanden*=all enemies) to his translation. I prefer to think that the writer of the RK through Rāma wants to stress that, unless it is necessary, a lion will not kill his enemy. This indeed is true and worth to be taken as example by a hero, he should not just kill the enemies, because they are enemies. As an illustration I may put forward Sītā's remark to Hanūmān, when the latter wants to kill the she-demons who have threatened to kill her and tormented her, in *sarga* XXIV.133, as follows: "Besides, what is the use of killing powerless women. Only dangerous and powerful enemies should be worthy of being killed by you."

III.61d *yèkā praśraya sumuka* (humbleness is preferable). K renders this line with *dat is minzame wellevendheid* (that is affable politeness). K renders *yèkā* with *dat is* (that is) causes the difference with my translation as I regard *yèkā* only as an emphatic word. I regard *praśraya* as derived from *pra-śrī* (humbleness), based on M.D. p. 321. Hence my translation.

III.81n *panas iṅ pāśa pahasat* (dry up the heat of the snare). K seems to be in doubt concerning his translation. I think this phrase comes into N.J. in a somewhat corrupted form, namely *wěsi-hasat* or *wěsyasat.* G. & R. II.44 says that it might be derived from *wisiyasat* and gives a cross-reference to *siasat* on I.854 this gives as explanation *straffe behandeling, kastijding, tuchtiging* etc., which fits the context of the Rāmāyana. The word *wěsiasat* is still frequently heard in the story of the *dalaṅ* of the shadowplay when he relates the virtues of the king in the first scene of his performance.

IV.8b *suku* (leg). K renders it with *voeten* (feet) and remarks that it is impossible for Rāma and Lakṣmaṇa to reach them, as the demon Wirādha is said to walk on his hands. I think K forgets that in Oldjavanese as well as in N.J. the word *suku* means *foot* as well as *leg.*

IV.15b *wanawāsakātithī ya.* This is one of the so many phrases which I amend from K's reading which reads *waṅ anata katithī ya.* The reading of the other mss can be consulted in the text. I think my reading is more appropriate and fits the context very well. In HPS II.15-7 it is related that Rāma, Sītā and Lakṣmaṇa came to the hermitage of the sage Sutīkṣṇa together with other hermits. So it is possible also that the word *wanawāsaka* refers to the sages accompanying Rāma.

IV.18abcd. K's translation does not give any relationship between Rāma's killing of deer and his religious duties. Vaidya in his book *The Riddle of the Rāmāyaṇa* states that the hunting and killing of deer and offering its flesh to hermits originated from pre-vedic periods.

IV.21ab *sira tāpasawėṣa yan katon, ndan ikāṅ ayudha yėka tan kasah* (he looked like an ascetic, but he was never separated from his weapons). Doing penance, while not separated from weapons becomes the subject of a lively debate in the Arjunawiwāha, between Indra and Arjuna, the more so in the N.J. *wayaṅ lakon* (shadowplay story) Mintaraga. See Dr. R. Ng. Poerbatjaraka (Lesya), Arjuna-Wiwaha, chapter V-VI, in *B.K.I.* 82(1926)199-202.

IV.40b. I amend the reading of all mss including K's from *athawātah* etc., into *adhawātah*. With the original reading, the sentence seems to become nonsense, while with *adhawā* (Skt. M.W.p.20 *one who has no husband, widow*), it is more appropriate. So here we have the contrast between a virgin (*rara*, *dara*, B.I.) and a widow (a woman with an experience in sexual intercourse). In B.I. such a virgin is called *bagai gadis jolok bersubang* (a girl who is so eager to marry). K's faulty reading of the word *diṇḍarė* which he analyses as *di-n-ḍarė* (*rarė*) leads him into trouble. The derivation should be: *diṇ (<riṅ)* and *ḍarė* (*<rara-i*). Leonardi's translation gives no clue.

IV.55 *tinčwėr nira nasika nikė.* This motive of nose-cutting of an adulterous wife, as Śūrpaṇakhā is already married, is also found in the story of the Brahman Agniśarman and his wicked wife. See *The Ocean of Story* IX. 75-6.

IV.68b *kami kālih ta.* K renders the word *kalih* with *beide* (both) which is not appropriate as there are three demons, Khara, Triśirah and Dūṣaṇa. So I think *kami kalihta* should be *kami sekalian* in B.I. and should be rendered as *all of us* in English.

IV.76d *tuwi bala rākṣasa tan wėnaṅ mulat ya* (even the demon soldiers were afraid to look at it). K renders it with *zij konden 't leger der reuzen niet aanzien* (they could not bear the sight of the demon-army). So instead of regarding *bala rākṣasa* (the demon-soldiers) as the subject of the sentence as I do, K regards it as the object. I think the sages could not bear the sight of the dead body of Triśirah without his three heads, as even the demon-soldiers were afraid of it.

V.6d *prakāśita Rāma Lakṣmaṇa matī ya taman pamalĕs.* K renders it with *zij sneuvelden zonder gewroken te worden* (they were killed without being avenged). The literal translation should be *the well-known Rāma and Lakṣmaṇa killed them* [*and*] *they were not able to render any harm.* In my view Śūrpaṇakhā is only reporting the facts, which is also apparent in stanza 10.

V.8b *tat* [*t*] *aṅĕn-aṅĕn ṅ awasāna pijĕr.* K's translation reads *denkt gij niet aan het einde* (you do not think about the end). So *awasāna* is rendered by K with *het einde* (the end). I am of the opinion that *ṅ awasāna* here means "*things to come later on*", which I render with "*the future*" in my translation.

V.26c *waṅal.* K thinks that it is the same word as in Tag. *bangal* (*dom* = stupid). I think the Indonesian word *bĕngal* (bold, stubborn) is more appropriate here.

V.28d *gamananta.* K renders the word *gamananta* with *hoe dan zult gij het aanleggen* (how would you take up with.........). I assume that *gamananta* is derived from *gaman* (weapon) *-a* (arealis) *-nta* (your), so that it should be rendered with "what should be your weapon".

V.33d *ṅika umayat ya tambayan atah lalu hīna dahat.* K renders *tambayan* with *zoo dadelijk* (so quick) which is quite incorrect as apparent in his translation which reads *dat hij dien al zoo dadelijk spande was iets zeer gering* (that he the bow so quickly drew was something very insignificant). In my view the literally translation should read "those drawing the bow before him were very weak". Hence my translation.

V.59a *yan alalisāṅ bhaṭāra pĕjahāta siraṅ siniwi.* K seems to regard *bhaṭāra* as God, because he renders the line with *indien de godheid zoo onbarmhartig mocht wezen dat hij, de geeerbiedigde, gedood is*.........(if God is so merciless that he, the worshipful one is killed.........). In fact Sītā talked about Rāma, whom she indicated as Lord *(Bhaṭāra)* and *master* (*saṅ siniwi*). Hence my translation into "if my lord and master died".........

V.61c *naya nira.* K seems to assume that *nira* here refers to Sītā, but I think it is more appropriate that it refers to Lakṣmaṇa, as the whole stanza speaks about Lakṣmaṇa.

V.68-VI.6. The rape of Sītā is a dramatic replica of the story of Rāwaṇa with Wédawatī in the Uttarakāṇḍa (See HPS. III-420-3).

V.74c *hana to hayu nya mātra kawĕkas ya paḍanta katon*. K's rendering reads *er bestaat slechts Uw schoon; Uws gelijke blijft achter U* (there is only your beauty; your equal is far behind you). Though K explains the last part with *is ver te zoeken* (is very difficult to find), to me it is still very hard to follow. The text has *nya* and *ya* (third pers. sing. or plur.), but there is no trace of it or it is replaced by *your* (second pers. sing. or plur.). In my view *nya* and *ya* refers to *sĕkar* (flower) in line a. Therefore my translation is as follows: "there are still traces of its beauty apparent. You are like that". Teeuw renders the first part with *zodat de schoonheid enkel is overgebleven* (so that only the beauty is left) which shows much similarities with mine, but the idea is quite different.

V.76d *pira warĕga nya riṅ wiṣaya matta bhaṭāra tuwi*. K and Teeuw's translations are almost identical, perhaps Teeuw's is easier to follow. It seems that with the word *nya*, K and Teeuw understand the *taruṇa* (youths). In my view the word *nya* refers to *bhaṭāra* in the same line. It should be remembered that it is spoken by Rāwaṇa who has no regard at all for the deities. For comparison I note down the translations:

K: *Hoe weinig zouden zij zich verzadigen aan het sinnelijk genot! zelfs de goden zijn (als) dol*.

T(eeuw): *Hoe weinig zouden ze van zingenot verzadigd worden, waar zelfs de goden dol zijn*.

S: However satiated deities are with sensual pleasures, they too would be infatuated with you.

V.77ab *hana daridra duhkita tuwin mari yan pahiyun, yan apa ya tāsihèriya sumaṇḍiṅa yèn śayana*. K's and T's translations are identical in idea, the difference lies in the usage of words and structure of the sentences which make T's translation more readable. It seems that here both scholars assume that Rāwaṇa describes himself to Sītā as the *arme stakker enz* (poor man etc.) The only fault is that they disregard the word *tuwi-n* (even) with the result that they have to regard *saṅ wiṣayī* in line c as the same man as *de arme stakker* in line a. In my view, in stanza 76 the poet compares a youth who is still longing for love, with deities who have no trouble at all in satisfying their need for sensoral pleasures. In stanza 77 the picture drawn by the poet is much stronger, here he talks about an ascetic who suppressed his senses (*pañcéndriya* and *pañcawiṣaya*) and one who is still deeply influenced by them. Below are the translations of the two lines:

K: *Er is een arme, ongelukkige, die opgehouden heeft minneweelde te smaken, daar*

hij geen liefje heeft om naast hem in bed te liggen

T: *Er is een arme stakker, wien liefdes vreugd gevloden is, daar hij geen lief meer heeft, dat zijn leger wil delen.*

S: Even an extremely poor ascetic who has overcome his sensual impulses, why should he not be passionate if you are by his side in bed.

That an ascetic is said to be a very poor man is stated many times in the RK, e.g. in II.37d: *tan drĕbya saṅ wiku ṅaranya atitaduhkha* (the hermits do not have wealth, they are very poor). Almost the same words are used in both passages.

V.83d *kita kadi molya mĕngĕp amĕpöri siraṅ siniwi.* I assume that *molya* is derived from *ma-uli* (beautiful, unequalled) *-a* (arealis) and means *the beautiful one, the unequalled one, the most reverent one.* The Indonesian word is *mulia.* I cannot understand why K renders this word with *den domme* (the ignoramus). T, though seemingly reluctant, follows K's steps. The translations are as follows :

K: *Het is alsof Gij U van den domme wilt houden, den schijn aanneemt van uit te vorschen wie mijn gemaal is.*

T: *Alsof gij nergens iets van wist, veinst gij te vragen naar mijn heer.*

S: You seem to be a reverent [ascetic] who wants to see my husband.

VI.4a *awakta yèkā hyasi wèhĕn adyana.* For once T departs from K's translation, and in my opinion, arrives at a wrong path. It seems he assumes that the word *adi* is synonymous with *hayu* and renders it with *goedkeuren* (to agree with). Partly his assumption is correct, in that is, *adi* is synonymous to *hayu*, but the meaning in this context should be *to beautify.* The translations are as follows :

K: *Tooi Uw lichaam, laat het versierd worden.*

T: *Tooi nu uw lichaam, zusje, en will mijn plan goedkeuren.*

S: Dress up and make yourself beautiful.

VI.7cd *asiṅ pakon tar dadi laṅghanā atah, waliṅku sihtèryaku.* Without taking the whole lamentation of Sītā into account, a translator might get lost here. K and T seem to think that *pakon* (order) is Rāma's, perhaps in the meaning that it is improper for Sītā to give orders to Rāma, but they forget that the same word, *pakon* (order), is used in stanza 11b, which undoubtedly must be ascribed to Sītā, as it reads *sapakonku tar wihaṅ* (he never opposed what

I asked). The translations are as follows :

K: *Alwat Gij bevaalt heb ik toch niet overschreden, ik denk dat Uwe liefde voor mij.........*

T: *Al wat gy mij bevaalt heb ik toch nimmer overschreden ! Ik dacht dat gij van mij hield.........*

S. You never opposed what I requested. I thought it was out of love for me.

VI.12ab *piré kadhīrān ira saṅ mahārddhika, rĕnĕ wuwus niṅ kala mur atah sira.* K and T are deluded by their perception of the phrase *wuwus niṅ kala*, which K renders with *de kreten van den reus* (the cries of the demon) and T with *het woord der reuzen* (the word of the demons). They might be influenced by the acts of Mārīca, but in fact *wuwus niṅ kala* literally means *the words of an evil person* or *evil words, harsh words, rude words*. The translations are as follows :

K: *Hoe kleinmoedig was de (gewaande) geestelijke, bij 't hooren van de kreten van den reus ijlde hij weg!*

T. *Hoe moedig was toch de machtige! Op het horen van het woord der reuzen ijlde hij weg!*

S: How constant is the mind of a noble-minded man ? When he receives rude words, he just leaves.

VI.18ab *Jaṭāyu yèki ta bhaṭāra Bhāskara, umatyanaṅ mūrkkha kabèh tamomaya.* The variation in translation here is interesting to note. It seems so trivial, but reflects the different approach and way of reading of the translators. The translations are as follows:

K: *Jaṭāyu hier is (als) de Zonnegod, die alle verwaande duisterlingen zal dooden;*

T: *Jaṭāyu hier is als de Zonnegod, die alle verdwaasde zonen der duisternis doden zal.*

S: This is Jaṭāyu. I will destroy the outrageous ones like the Sungod destroys darkness.

VI.35b *kakāsih.* I regard *kakāsih* to be derived from *kaka+asih* (beloved brother), while K seems not to see it that way, as can be seen in his translation of *geliefde* (beloved).

VI.36c *alah umanĕn-anĕn saṅ Jānakī citta luṅhā* (he only thought of Jānakī). K renders it with (*doch*) *door steeds aan Sītā te denken vlood zijn geest* (but by constantly thinking of Jānakī, he was out of his mind). I regard *citta luṅhā* as a repetition of *umanĕn-anĕn*, especially if the construction of the sentence is put this way: *citta luṅhā alah umanĕn-anĕn saṅ Jānakī.*

VI.52. My translation varies widely with that of K, and is very hard to explain.

VI.56d *mataṅ ika awamānātyanta nīca nya duṣṭa.* K renders it with *daarom minacht ik de zeer laaghartige slechte daad* (therefore I scorn the extremely mean and vile deed). My translation is as follows: that he dared to insult [me] in a debased and wicked way ?

VI.58c *aku ta maliha Kālomatyanaṅ Kālamrĕtyu.* The literary translation should be *I will change myself into Kāla, the god of Time, to kill Kāla, the Killer.* In fact this translation is much stronger than the one in my translation, but *Kālamrĕtyu* is, so far, known as Kāla, the god of Death. So, to avoid misunderstanding I use the more popular rendering. K seems to be at a loss to see Kāla killing Kāla and his rendering reads: *Ik zal den tijd doen vervallen door den Doodengod te dooden* (I will destroy Time by killing the god of Death).

VI.59d *asiṅ-asiṅa ta sādhyān dadya.* K regards the word *ta* as a negatory particle and his translation reads *Alles, alles wat ik beoogde zal geschieden* (everything, everything I have in mind will come true). My rendering is as follows: *Let everything unexpected come,* with the understanding that anything unexpected is usually unpleasant.

VI.62. It is very hard to explain the differences in the translations of this stanza.

VI.84d *apan putrāku dènta wèh.* K renders it with *want gij zijt eenmaal een zoon van mij.* (because you are indeed my son). It is amazing how K can forget that the son of the goddess Śrī is the son of Wiṣṇu, perhaps only because he misreads the word *putrāku,* and translates it as *een zoon van mij* (a son of mine), while it should be read *putra-aku dènta* (I am a son of yours or because I am your son).

VI.90d *sahāyāntāt patī musuh.* K renders it with *help hem dan om zijn vijand te dooden* (so help him to kill his enemy). Literally I would translate this line into *to be your ally when you kill the enemy.* The keyword is *at* (when you). My view finds support in stanza 91, cd. which reads: *mitrānta ṅ kapi Sugrīwa, niyatālah ni Rāwaṇa* (Make friends with the monkey Sugrīwa. Then surely Rāwaṇa will be defeated).

VI.99b *pragrĕhyapāda.* K renders it with *doordat zij de voeten [van Rāma en Lakṣmaṇa] aanvatte* (because she embraced the feet [of Rāma and Lakṣmaṇa]).

I think the compound consists of two words *pragrĕhya* (to hold in front of her, to carry. MW p. 656), and *pāda* is an abbreviation of *pādārghyācāmanīya.* Hence my translation. Leonardi is also puzzled by the word *pragṛhya* (see BK, p. 48) and his translation is more confusing. The Rāmāyaṇa of Wālmīki (HPS. II.156) reads as follows: "Approaching that charming hermitage, shaded on all sides by innumerable trees, they beheld that perfected One who, seeing them, rose up and with joined palms touched the feet of Rāma and the prudent Lakṣmaṇa and, according to tradition, offered water to rinse their mouths and bathe their feet." So, it seems that the Skt original should contain the words *pragĕhyapāda* and *pādyārghyācamanīya.*

VI.104d *madhuparkka.* K renders it with *honig gerecht* (a dish of honey). I do not know what he means by that, but MW p. 780 says that a kind of mixture of curds with honey etc. is only presented at wedding ceremonies. Leonardi's translation a.o. reads *a honey mixture* etc. A. Avalon in his book, *Principles of Tantra*, p. 1165 up a.o. "things needed in ceremonial worship is *madhuparka*" which he explains as "honey, ghee, milk and curd", which is in accordance with MW. Since the female hermit does not meet Rāma and Lakṣmaṇa in a ceremony, I base my translation in MW p. 780 into "a mixture of milk and honey", which is usually presented to guests. A. Avalon is quoted by H. Zimmer in *Philosophies of India*, p. 583.

VI.105bcd *ṅhulun ta magawĕ tapa, asiṅ sakawĕnaṅ dĕṅku, kasatyanku hĕlĕm-hĕlĕm.* (I perform penance whatever I am able to do, and I do it with devotion regardless of time). This kind of penance or worship is still very popular amongst the Javanese people, even in Moslem circles, and is perhaps called the *salat dhaim.* The main feature of the worship is constantly keeping in mind the Supreme Being. By doing this, people will be restrained from doing bad things and will always do everything that is good and proper. K's rendering reads: *ik oefen boete. Al wat in mijn vermogen is, wordt eenmaal later vervuld* (I do penance. All that I can do will sometime in the future be granted).

VI.106c *utpatti bhaṭāra Wiṣṇu, luṅhā mara ri pātāla.* K seems to render the word *utpatti* with *birth* as his translation reads *Toen de god Viṣṇu geboren was, ging hij weg naar de onderwereld* (when god Wiṣṇu was born, he went away to the nether world). It is known that at the *liṅgodbawa* - episode, god Wiṣṇu was already grown up, he even claimed to be older than god Brahma. On the other hand *utpatti* is derived from *ud* + $\sqrt{}$ *pat* which means *to start from, to rise, to jump out* etc. (See MW p. 180). Hence my rendering into *it started with god Wiṣṇu descending to the nether world.* See about *liṅgodbhawa* in e.g. H. Zimmer, *Myths and Symbols in Indian Art and Civilization*, pp. 128-30.

VI.108d *amaṅan haraka mami* [he] eats my food. K renders it with [en] *at mijn parelsnoer*. Apparently K's rendering is based on MW p. 1289, but I doubt very much whether it is correct. I suspect K of being influenced by the Bible in which Christ is said to say.........neither throw your pearls before the hog........" (Matthew 7.6.) Nevertheless I cannot find a solution in the dictionaries. In the story of the sage Domya with his three pupils, Utamanyu, Āruṇika and Wéda in the Ādiparwa, it is related that to examine Utamanyu's devotion and obedience towards his teacher, he is ordered to herd the cattle, but no food is given to him. The Ādiparwa reads as follows: *Haraka saṅ Utamanyu mahwan ulih niranasi; nda tan pawwat nasi tasyan sira ni daṅ hyaṅ Guru* (As food while herding the cattle Utamanyu eat the rice he obtained from begging, but he did not give it to his teacher). Because of this deed, Utamanyu is advised by his teacher that he should not do so, because it means that he is stealing the property of his teacher. Utamanyu then goes begging for the second time. His teacher tells him that he may not do so, because he can be regarded as greedy. So Utamanyu drinks milk, leftovers of the calves. Then the Ādiparwa goes further: *Tinakwanan ta sira haraka nira dè niṅ guru, majar sira yar pamöh tatsèṣa niṅ lĕmbwanusu*. (He was asked about his food by his teacher; he said that he milked the cow after her calves had been fed). In the Agastya-parwa, ed. J. Gonda on p. 374. we read: *apilih ta ya riṅ hara, ikaṅ yukti paṅanĕn in loka ya pinaṅan ya* (he is selective in regard to food, he eats only that which is considered good food by the people). Thus we can conclude that *haraka* in these particular places must mean food. However what is Sabara-food or *sabarāhāra* ? According to MW p. 1052, *sabarāhāra* is a kind of jujube. Concise Oxford Dictionary explains that jujube is a kind of edible berry like drupe of certain plants.

If all the material collected so far contains truth, then we might conclude that Wiṣṇu in his form as a boar has eaten food of the Sabari, and is subsequently killed by it. It might as well be surmised that the food is deliberately laid as bait for game, because the Sabaris or Sawaras are a wild tribe of hunters. So it also might happen that the drupe is treated with poison. As far as the black skin of the Sawaras is concerned, they are indeed black. (See *The Ocean of Story* e.g. vol. VII, so that we may assume that the story in the RK is perhaps the story of the origin of how the Sawaras obtained their black skin, namely by eating wild beasts, which died by poisoning. In other words, the poison has turned their skin black. This is also the case why Śiwa is called Saṅ hyaṅ

Nīlakaṇṭha. Other literature concerning the Sawaras, see a.o.:

C.H.: 'Oldjavanese Kakawin and the Sabaras', *BKI.* 113(1957).

J. Gonda: 'Tumura's on Cavara's', *BKI.* 90(1933).

Tawney: *The Ocean of Story*, vols. I, II, III, V, VI, VII, IX.

VI.119d *karṇnaśūla.* K renders it with *oorverscheurend* (piercing the ears). The literary meaning is *painful to the ears.* To find the rhyme I translate it into *thunder*, as thunder can be painful to the ears or ear-piercing.

VI.121d *mamarimisi.* K notes that the meaning of the word *mamarimisi* is unknown to him, and offers a surmise that it might originate from the word *pimis*, a variant of *pipis.* J seems to assume that the baseword is *marimis* (see J's wl. p. 430) or *rimis* (p. 471). In my book Līlaracana Rāmāyaṇa (p. 136, 137) I render the baseword as *misi*, in fact I would like to add a variant of it namely *misin*, because in V.44b, mss. ACE reads *yamarimisin*, whilst mss BD agree with K's reading *yamarimisi.* I base my reading on mss ACE, because I think it may give a solution to the riddle of its origin. In my opinion *misi* or *misin* should originate from *isi* or *isin.* So *misi* or *misin* are abbreviations of *umisi* or *umisin.* The form *marimisi* can be analysed into *pari* + (*m*)*isi*, whilst *yamarimisi* originates from *ya-a-pari-*(*m*)*isi.* In N.J. we have the word *isin* which derivatives, *ngisin-isin* means exactly the same as *marimisi* (to ridicule, to tease). On the other hand in N.J. we have also the word *èsi* and *angèsi-èsi* meaning the same as *marimisi.* (See also G & R. I.90). To conclude, I think it can be stated that the word *mamarimisi* is derived from the base word *isi* or *isin*, which in N.J. develop into *èsi* and *isin.*

VI.122. See also my translation of this stanza in my article *The word taji in the RK.*

VI.134c *n-ton tèka saṅ Raghusutāsusupan bhramanta.* It seems that K renders *bhramanta* with *ongerust* (uneasy) while in fact it means *wandering.* Hence my translation into *coming* and *asusupan* I render with *through thickets.* Also K's rendering of line b. is not very fortunate.

VI.139d *tan wismayan paṅĕbusan mamisan wiṣa nya.* K renders the line with *het is niet te verwonderen dat hun gif doodelijk is waar het ingesnoven wordt* (it is not surprising that their venom can cause death, even if it is breathed in) and then adds a remark: *Er zal bedoeld zijn, dat het slangengif aldaar de lucht er van doodelijk is* (The meaning should be, that the venom of the snake is so deadly, even if one breathes it in).

In N.J. the expression *disĕmbur ula* means to be bitten by a snake and affected by its venom, not that the snake spouts its venom out and by accident someone sniffs in the venom.

VI.159d *Tārā sirābyudaya bhoga phala nya bhuktin.* (Tārā was the fortune that came as the result of the offering which [Sugrīwa] would relish). K's rendering, *Tārā genietende van de gelukkige uitkomst was de vrucht die genoten zou worden* (Tārā enjoying the fortunate result was the fruit that would be enjoyed), is rather misleading, as e.g. in the Rāmāyaṇa of Wālmīki (HPS II.202) Tārā advised Bālī to delay the fight, and when Bālī was slain, Tārā's grief was genuine (HPS. II.215-218).

VI.165d *siraṅ monāmomo mari muna manonton pada humuṅ.* K renders it with *Zij zwegen beteuterd still. Toen zij ophielden te zwijgen, keken zij toe met luid geroep* (they were silent and dumbfounded. When they ceased to be silent, they looked on, noisily shouting). The impression I obtain from this passage is, that there are silent monks amongst the sages watching the fight between Bālī and Sugrīwa. The silent monks are then carried away by the sight so that they forget their vow and noisily join the crowd cheering and booing. Hence my translation which reads "Those monks who had pledged to silence were carried away and forgetting their pledge they joined in noisily."

VI.196. See also my translation of this stanza in my article, entitled *The word taji in the Rāmāyaṇa Kakawin*, in which I attempt to refute Hooykaas' accusation that the Oldjavanese poet substitute the word *arrow* with *cockspur*. I show clearly that the word *taji* in the RK means in fact *arrow*, not *cockspur* as Hooykaas (see *BKI*, 113) and other Dutch scholars used to believe. In this article it is also explained that the golden flower is *not* duly laid on the deceased monkey-king (Bālī), like Hooykaas and the others would have us believe, but that Bālī, the dying monkey-king took the golden flower from his neck and handed it over to his brother Sugrīwa. The Oldjavanese poet is not to blame that so much confusion has been created, as the text is clear and faultless. Even Jasadipoera, who wrote the N.J. Serat Rama is correct in his rendering at this particular place.

VI.199a *mĕnak tāmbĕk nira lawan ikaṅ wānarātyanta tuṣṭa.* K is doubtful to whom *nira* refers. I am certain it refers to Rāma, because if it refers to the apes, the author would possibly use the word *nika* or *nikā*. See my argument about it in my article: 'The Samāya of Bharaḍah and Kuturan', in *Indonesia*, no. 17 (April, 1974, p. 54, note no. 11).

VII.5a *rajah tamah.* J. renders *rajah tamah* with the more common lexical meaning (*nevel en duisternis*) which I regard inappropriate to the context, as it is indeed rather extraordinary to compare a rainbow with *mist and darkness.* I discover in MD p. 252, *rajah* explained as *colour, passion, redness* and *tamas* on p. 107 as *darkness, gloom of hell, ignorance, delusion.* Hence my translation into *colour of delusion.*

VII.6b *harṣa yadulu-dulur paḍāputih* (flying in lines, white in colour). J's rendering which compares *mating herons* with *Manmata's bannier* is again hard to believe, besides how could those herons mate while they are flying.

VII.9a *kaṇṭha gadgada.* I regard this phrase to be the equivalent of *gulu nirāsĕkĕl.* Hence my translation into *his throat flinched.*

VII.38d *ujari yan mapāmbĕk nikā.* (tell him that he is sinful). J renders it with *vraag hem, hoe zijne gezindheid is* (ask him what he is inclined to do). My rendering sounds much stronger, as I get the impression that Rāma is very angry. Another thing that constitute the difference is that J renders *mapa* with *what,* whilst I translate it into *to sin.* The word *ujar* is in fact a very strong expression of anger in N.J., e.g. *ujar-ujarana*=abuse [him]!

VII.41b *ṅhulun [n]iki katuhwan harah:* (I am very bad). J apparently has an opposite opinion to mine, as he renders the phrase with *want ik ben overtuigd* (because I am convinced). Or he might mean "because I have seen [my mistake]." If this is correct, then the difference with my translation is not as grave as I saw before. The phrase *katuhwan* might mean in N.J. *kebangeten* or in B.I. *keterlaluan* (too bad).

VII.62a *hana ta manuk madulu-dulur* (birds, one after the other...). J renders it with *die hen vergezelden* (which accompanied them), which implies that the birds came to the monkeys, which is not true, because before the birds came out of the cave, the monkeys had not seen the cave, and there is no implication at all that the birds came to the place where the monkeys had taken a rest.

VII.74d *praśāstébuṅku Mérusāwarṇṇi* (my famous mother was Mérusāwarṇṇi). J remarks that K has already translated this stanza in his article *Een merkwaardige teksverknoeiing in 't Oudjavaansche Rāmāyana,* in *BKI.* 49(1897-1898) 171-173. K, among others, states that the text is corrupt, because the metre is not correct, but the main problem he puts forward is in fact, that according to a Bombay edition of the Rāmāyaṇa, Mérusawarṇi is a man, and could not

possibly be the mother of Swayamprabha (p. 172-3). He further mentions that in a Bengalese edition of the Rāmāyaṇa he finds instead of Mérusāwarṇṇi, the name Hémasāwarṇṇi. At the time K translated the stanza, and again quoted by J., the translation of HPS had not been published. HPS, II, p. 297, has the answer to part of these problems. I quote Swayamprabhā, saying: I, Swayamprabhā by name, the daughter of Mérusāwarṇṇi, guard this dwelling belonging to Héma, who skilled in the arts of dancing and singing, is my dear friend, O, Foremost of Monkeys!" So Héma is the friend of Swayamprabhā, but still we do not know whether Mérusāwarṇṇi is a male or female person according to the Skt. original story of the Rāmāyaṇa. The *dānawarāja* in HPS is called Maya, the chief architect of the *dānawas* and a student of Wiśwakarmmā, who is the god of arts and crafts (see H. Zimmer, p. 3) .In another source, *Myth of the Hindus and Buddhists*, p. 12, Wiśwakarmman is a demon-king (*dānawarāja*). In the Oldjavanese RK., Maya is not mentioned, so that we receive the impression that Wiśwakarmmā made the cave, and he too was the one slain by Indra, and that Swayamprabhā was his daughter by Mérusawarṇṇi. It seems to me that the drama happens this way. Maya, the student of Wiśwakarmmā, husband of Mérusāwarṇṇi, and the father of Swayamprabhā wants to marry Héma, after he has constructed the building in the cave. Indra, the king of the gods, apparently in love with Héma himself, kills Maya and gives the building in the cave to Héma. Héma, being a friend of Swayamprabhā, engages Swayamprabhā as warder of the building, so that she does not need to look for accommodation somewhere else. In the Javanese shadowplay, Swayamprabhā is the wife of Hanūmān at the time of the Pāṇḍawas.

VII.89a. *kami* (we) All the mss. reads *kita*. As *kita* in Oldjavanese usually means *you* (second person, singular or plural), e.g. in stanza 88, *kitāri Jaṭāyu*, I replace *kita* with *kami*, to avoid confusion. On the other hand I do not amend *śarīranta* (st. 91) into *śarīraṅku*, because the speech can be regarded as coming from the monkeys themselves, urging each other to give their lives to the bird Sampāti.

VII.112e. *hana ta iwak wré pada ya lumumpat.* J translates it into *er waren ook visschen, die sprongen als apen* (there were also fish, which jumped like monkeys). Apparently J does not know that *iwak wré* is the Skt. *jalakapi* which is a dolphin (see MD. p. 99). *Makara* should not be translated into dolphins here, but prawns. See my explanation about it in my article "Makara", in *Relung Pustaka*, Augustus, 1970, p. 24-7.

VIII.13d *yan sampun marĕn apanas lumakwa sigra* (when it is no longer hot, you can go on). J renders it *als gij niet langer verhit zijt, zult gij snel verder gaan* (when you no longer feel hot, you can go faster). In this stanza only the heat of the sun is mentioned, not Hanūmān's. In N.J. this phrase is very frequently used, e.g. *Jèn wis mari panas, mańkat manèh* (when [the sun] is not hot anymore, [we] can go further.)

VIII.24b *kali luńka yākuliliṅan kumaluṅ*. J seems to put a fullstop after *kumaluṅ*, so that his translation reads *die zich rondom kronkelden* (which wound around). Around what is not mentioned. My reading is that the river winds around a mountain, which [together with the mountain] constitutes a tremendous defence line.

VIII.31a *śāstra wĕgig* (formulas to ensure victory). G & R II.71 explains that *wegig* means *skilled, expert in*. So I understand *śāstra wĕgig*, as a formula that creates skill, power etc. in men, to ensure success. J renders *wĕgig* with *onbeschaamd* (impudent, impertinent) which is not listed in G & R, nor in Pigeaud's Javaans - Nederlands Handwoordenboek. The translation of lines b.c.d., is therefore so different from mine, that it is difficult to compare.

VIII.32a *watĕk mapĕkĕn* (went to the foodstalls). A *gulma* is a military unit, and in line c. there is mention of their habit in eating. The literal translation of *watĕk mapĕkĕn* is *[to form] a group to the market*, hence my translation into *went to the foodstalls*. J on the other hand renders it with *dat een markt hield* (who held a market). I find it rather strange that a unit of soldiers is holding a market.

VIII.33cd *manĕwĕr pupu......amĕcĕl-mĕcĕl......* There are various ways of cooking meat in Indonesia, one of which is called *masak pĕcĕl*, which in Old-javanese is termed *amĕcĕl-mĕcĕl*. This kind of dish is always spicy and very hot, because many chillies are used. So I understand that the *pupu* is being cooked into *pĕcĕl*, whilst J seems to combine *pĕcĕl* with the *kulub-kuluban*.

VIII.45c *wĕtu niṅ wulan dadi humīs ya matīs*. The rendering of J which is followed by P closely forms a literal translation, without considering logic. Indeed *humīs* can be translated literally into *vloeien* or *vloeibaar*, but that the pearls or sands turned into water seems to me a bit far-fetched. In N.J. there is the word *umès* which means wet, hence my translation into *there was a dewfall and [the air] turned cold*. We should remember that this phrase is not a comparison but a statement, a description of the temple at that particular time. From VII. 41-59, P has translated the RK in *T.B.G.*, vol. 72.

VIII.47a *tambak* (stone walls). J renders it with *dammen*, P. with *ringmuren*. Further P. renders line d. with *waren te vergelijken met het luidruchtig geluid van de (gekarnde Melk-) zee.* My translation and J's do not make any reference to the Milk-ocean. See also note on stanza 57a.

VIII.49a *ikana prasāda i yawa nya kabèh* (all the temples outside). P's rendering is close to mine, while J translates it into *de tempel was van buiten geheel gevuld met gouden beelden*, (the temple was from outside completely filled with golden statues), which I find too fanciful, as the temple in question is not the main temple, which is compared with the *Mandara* mountain, but the *warana* temple. I have the impression that with *de tempel* J in fact means the main temple.

VIII.51a *suwuk lawaṅ.* P's explanation concerning the *suwuk lawaṅ* as the *kāla*-head ornament above the door of a temple is very admissible. See further about this, which I can understand as *kīrttimukha* (the face of glory) in the book of H. Zimmer, *Myths and Symbols in Indian Art and Civilization,* p. 180-4. Yet I could not accept it in this particular place. The translation of P. contains too many words which are not found in the text but are needed to connect the *suwuk lawaṅ* with *ikaṅ pratima.* Further the comparison of the *suwuk lawaṅ* with Rāhu after the Samudramanthana seems not to be in the right place here. Rāhu here should be understood as still having a complete body. So *ikaṅ pratima suwuk lawaṅ* which look like Rāhu, are nothing else than the images of demons as gatewardens. Though in the Samudramanthana, Rāhu is not mentioned as taking part in the churning of the ocean, a statement to the contrary is also not known. See further VIII.52.

VIII.52. In this stanza the gatewardens (*suwuk lawaṅ*) are compared with the poison kālakūṭa, which usually has the appearance of a demon, running away from the battlefield, out of fear of god Śaṅkara. As known, the *kālakūṭa*-poison is another version of the story of the origin of *amrĕta,* also found in Old-javanese literature, e.g. the Tantu Paṅgĕlaran. As *kālakūṭa* is said to be running away, it should be assumed that he has still his complete body, not mutilated in any way.

We see here that P's translation is at fault, as he probably overlooks the story of the *kīrttimukha.* It is impossible for the *suwuk lawaṅ* (*kīrttimukha*) to run away from god Śaṅkara, because it is the manifestation of Śaṅkara's own power. (See H. Zimmer, *Myths and......,* p. 180).

VIII.54-55. There are various differences in the translations of P and J and mine, which are difficult to define and to trace what the reasons are. This is perhaps one of the examples where the translations are to be regarded as alternatives.

VIII.57a *tambak* (canal). P renders *tambak* with *een hooge ommuuring* (a high ring-wall), J is in doubt whether to render it with *dam* (canal) or *dijk* (dike). I render it with *canal*, more or less influenced by line c, whilst P and J seem to be at a loss there. (See also note on stanza 47a).

VIII.61a. I cannot trace what the equivalent in the text would be of the word *hij* (he) in the rendering of J. Without doubt it refers to Hanūmān. In my view stanzas no. 61 and 62 describe the demon-guards who passed their time by doing exercises, to improve their skill in combat.

VIII.64-67. The images created by my translation and that of J are quite different.

VIII.90cd *kèn-kènyāṅkĕn tan pakĕnārryakĕn, dodot nyālit sutra lèn luṅsir abhrā.* J does not understand what *tan pakĕnārryakĕn* means, hence his confused translation. *tan pakĕnārryakĕn* is derived from *tan pakĕna+arryakĕn* both elements meaning *not to wear* or *to leave out. dodot*: *staatsiekleed om het onderlijf gedragen* (G & R, I, 582) *luṅsir = band* (Pi. Javaans-Ned. wb, p. 246). Hence my translation.

VIII.92a *ya ikā.* J renders it with *zij* (she) referring to Sītā. It is very unlikely that the author would refer to Sītā in that way. See my argument in my article 'The samaya of Bharaḍah and Kuturan'.

VIII.106. This stanza describing Sītā's condition is very popular amongst the Javanese through Jasadipoera's version. Though Jasadipoera's rendering, regarded from the philological point of view has many faults, I dare to say in poetical value it is more beautiful and produces a stronger appeal and emotion.

VIII.108d *maṅujiwat alah puji.* The literary rendering should be *ogling and praising*. J does not translate the words *alah puji* as he thinks they are irrelevant.

VIII.120a *tañ jalani.* J remarks that the meaning of *tañjalani* (note his spelling) is not clear to him. If he separates *tañ* from *jalani* perhaps the meaning

will dawn on him, *tañ* (not) *jalani* from *jalan* (to do, to perform). Hence my rendering into *you do not need to keep to the good path*, meaning that Sītā does not need to be faithful to Rāma, because nobody would dare to criticize her, because of fear of Rāwaṇa.

VIII.135. This stanza is based on mss. A and C. Apparently K. also intended to include it in his edition, as ms. A. is also used by him and that he skipps from stanza no. 134 to stanza no. 136.

VIII.137c *sabarin ya tan pamatihė* etc. It seems that the word *ya* is regarded as 3rd pers., sing. by J., whilst I regard it just as a part of *sabarin ya*. This phrase is still very frequently used in the *wayaṅ*-play.

VIII.148ab *tan hanā juga*. J seems to regard the phrase as part of the following line, which is evident in his notes. *tan hanā juga* (with an *a* irrealis in *hana*) means to pass away, to die. Hence my translation. In the N.J. sentences like *bapakė wis rong taun ora ana* or in B.I. *ayahnya sudah2 tahun tidak ada* still exist.

VIII.152a *bāp aku*. J reads *bāpaku* and render it with *vader* (father) which is totally incorrect.

VIII.156. J's translation is confusing because of faulty reading.

VIII.166b *balisah masāra bali mātya tan māti.* J reads *smaārabali* as one word or compound, and becomes lost. *Balisah masāra,* lit. translated reads *anxiety is increasing in strength*; *bali mātya tan māti,* lit. translated will read *on the other hand [I] want to die, but [I] cannot.*

VIII.177c *narėndra.* J apparently refers to king Janaka, the father of Sītā, whilst I am inclined to refer to Rāma, based on the story further on (XVII.92-99, XXVI.40-45) that they always pray for the safety and victory of Rāma. Also the following stanza 178, in which is related that Hanūmān was very happy to see that performance, seems to point to Rāma.

VIII.191c *bhīṣama yan kasiddha ya.* In my view it is better to read *tan kasiddha* rather than *yan kasiddha.* Hence my translation. It seems that *ya* and *ta* are confused in the mss. See e.g. stanza 137c. If the text reads *sabarin ta tan pamatihė,* it will be less ambiguous.

VIII.206c *taya śoka ṅwaṅ maṅaraṅ.* J's rendering is illogical. How could Rāma be willing to ignore Sītā's suffering ? My translation however suggests

that Sītā wants Rāma not to worry about her, because Sītā is no longer worried herself, because she knows about his plans.

IX.3d *kusumawicitra* (various flowers) (See M.W., p. 298). J renders it with *verspreide bloemen* (scattered flowers).

IX·14c *wugari hilaṅ yèka makahalintaṅ*. J remarks that the word *makahalintaṅ* is not clear to him. Apparently he has misread it, e.g. reading it as follows *maka-halintaṅ* whilst the correct reading should be *ma-kahalintaṅ*.

IX·15d *wulu nira tuṅgal tuwi taya siṅsal*. Again J's reading is at fault. He separates *ta* from *ya*. From his notes, it is apparent that he has pondered over this line very deeply.

IX·19a *kabubat bĕntis*. This is a type of kicking in the *silat* martial art. The leg is swung for a kick, while the body turns to the back. Sometimes the first move forward is done with one leg, but the finishing kick is performed with the other leg. This is why it is said to be *kabubat* which literary means *hit by a swinging thing*. If we do not read *kabubat* together with *bĕntis,* then the thing which was swung about should be the *candana*-tree. Then we have, more or less, a translation like J's.

IX·27. See also my translation in my article "The samaya of Bharaḍah and Kuturan".

IX·30c *kumĕbu-kĕbu tibā* (to fall in heaps). J bases his translation on the Balinese translation *mapupahan*, but he considers that the word should be read *mapupuhan*. I think *mapupahan* perhaps mean, to fall upon each other, like in N.J. *timpah-timpahan* which means in B.I. *bertimpa-timpaan* or *bertindih-tindihan*.

IX·68-69. J is confused by the text, which says that the demons are confounded, as at times they see Hanūmān alone, and at other times there are many Hanūmāns, and also the size of Hanūmān is sometimes small, sometimes big (*anèkarūpa*). That Hanūmān can expand his size or become small, we know from other episodes, for e.g. when he is flying to Lĕṅkā, he expands his body (VIII·3a), and when he is swallowed by Wikaṭākṣiṇī he also expands his body (VIII·20). However when he was already approaching the city of Lĕṅkā passing through the mountain of Suwéla, he shrank himself into the size of a hare in broad daylight (VIII·23). With regard to the number, it might be because he

moved so fast, that he looked as if he were everywhere, or it may have been a spell which he put on the demons. This kind of ability or power is frequently found in Skt. or Javanese literatures, and is called *kāya-wyūha* (division of personality). See Tawney, *The Ocean of Story*, IV.4.

IX.80b *tan aṅgĕh ta yāmbĕk niran tan pacihna.* J's rendering *niet ongerust te zijn en niets te laten blijken* (not to worry and not to show the least uneasiness), cannot be said as an alternative to my translation "who does not want to be without evidence". The author for sure talks about "this evidence" again, when Hanūmān returns to his friend at mount Mahéndra (X.10-12), and especially refers to the arrow which remains sticking on Hanūmān's thigh, the author says: *mwaṅ taṅgwan yékanola kanin ira ya guha datutulyékanaṅ rāh* (and the arrow [sticking on his thigh] is a snake, his wounds the caves and the blood the *datu* [flowing forth]). No trace of this kind is found in J's rendering.

IX.81c *ākāra pūrṇṇa.* In his note J suggests reading the above phrase as *akarṇṇapurṇṇa*, despite the fact that it is found in the Wirāṭaparwwa. I cannot agree with J's view, firstly because the phrase makes good sense in the context, that is, *perfect shape* (MW, p. 127), while *akarṇṇa* according to MW p. 1 means *without ears*, *deaf*, *without helm* etc. which is not in accordance with J's rendering.

IX.82 J's description of the snake-arrow is totally incorrect. Perhaps he is puzzled by the word *māwān* which he renders with *zoo hoog* (as high as). I render it with *enormous*.

IX.86b J's rendering suggests that Méghanāda talks to Hanūmān, as he uses the word *gij* (thee), though stanza 87 says that those words are the words of Méghanāda to his soldiers. Also the word *puṇḍut* in stanza 86c seems for J to have no connection at all with *inusuṅ-usuṅ* in stanza 87b. Besides if we study the reliefs of the Penataran Rāmāyaṇa reliefs, we should then see that my rendering is closer to the text.

IX.88d *ndya ṅ dharmma ndya ṅ kawikwan.* The translator should remember that the demons are talking about the messenger of Rāghawa who, they think, should behave like Rāghawa who is known to live in the woods as an ascetic.

X.8a *satĕka ṅka ri tamanku.* Intentionally or not, J. seems to read *ṅku* instead of *ṅka* of the text and translates it into *ik* (I), which in my opinion creates

a wrong picture, because in the story, whether Rāwaṇa is in the garden or not, the Sun is always cool and the wind does not dare to blow hard, as e.g. related in IX.5, 6.

X.11d *tan pĕjahatah wanara dènta* (You should not kill a monkey). It seems, that a monkey belongs to a very low class of animals. Hence the disdainful attitude of Rāwaṇa towards Hanūmān. Hanūmān however cleverly used this classification as a weapon to show how wrong Rāwaṇa would be if he killed him. Besides, he was a messenger, alone, and without defence. Apparently the status of an ape was also used by Bālī when he accused Rāma of performing a wrong and sinful deed by killing him. Rāma replied however that he as a *kṣatrīya* can kill any animal, but if Bālī claimed not to be an animal, but a man, Rāma still did not sin, because Bālī had committed adultery, which was a good reason for killing him. In the case of Hanūmān, Rāwaṇa is a *rākṣasa*, and a *rākṣasa* is much higher in classification than a monkey, even higher than human beings. This is the main reason why Rāwaṇa did not ask of Brahmā to become invulnerable against human beings, because he was already invulnerable against deities, who were classified much higher than *rākṣasas*. See concerning this classification of creatures in the *Agastyaparwa*, ed. J. Gonda.

X.32b *pajarmwiryyaku ṅuni*. J. renders it with *zegt gij, heb ik mij vroeger verworven* (you say, I have obtained them in the past). In my view this is rather distorted. *iryyaku* means *to me*. Thus the literally translation should be: *you said to me formerly.*

X.43cd *makira-kira maraṅ duta, maṅĕn-aṅĕn mopaya.* J's rendering *het past een gezant, om plannen to beramen en er op te zinnen, hoe men zal bedriegen,* is hard to understand, so that I do not dare to translate it, especially the last part. Is it appropriate for an envoy [of a nation] to deceive other people ?

X.45d *apa ta halĕpakĕn molah* (what is the use of being angry). Literally the translation should read: *what is the use of being too active.* The N.J. expression for *molah* here is perhaps *kakèhan polah* (too active, to waste energy). J suspects the text to be corrupt, as he cannot understand the words *halĕpakĕn molah.* When I read the mss. they appear to be alright, and all mss. contain the same text.

X.60b *pyah* (stomach). J renders it with *dij* (thigh). If we study the relief of this episode at the temple of Prambanan, we can see that the arrow

of Rāma pierces Mārica's stomach. (See Stutterheim, *Rāma Legenden etc.*, II, plate no. 33).

X.64a *tĕka mamĕlĕg ikaṅ duṣṭa*. I regard *ikaṅ duṣṭa* as the subject, whilst J. regards it as the object and creates a subject from elsewhere. He repeats it in stanza 65.

X.70d *prisakiti ta hati nya wèh saranta*. J. reads *prisakiti ta! Hati nya wèh saranta*. *Hati nya* is here the object which is still very common in B.I. Thus one can say, *sakiti dia,* or the older form of structure will be *sakiti matanya, sakiti hatinya*. *Saranta* means slow, long time.

X.71c *jamaṅ* (diadem). J. is puzzled by this word, as it seems unlikely to him, that Hanūmān would have given such an expensive crown to wear. Instead I wonder whether it was customary in ancient days to put a crown, or to be more exact a mock-crown, on the head of a person who was sentenced to death, e.g. Jesus Christ on his way to cruxifiction. The cruxifiction itself proved not to be a new invention, but had already become a custom at that time.

XI.1b *dunuṅ taṅ umah ṅka riṅ antahpura* (heading for the buildings of the inner city). J renders *antahpura* with *vrouwenvertrek* (women's room, apartment, quarters). I think female quarters is too small a part of the city, hence my translation into inner city which I imagine to consist of the entire compound of the royal palace including the government buildings and the mansions of nobilities and high ranking officials.

XI.2a *Tripura pura murub* etc. J's translation is surprising, he seems to forget that Īśwara had burnt the city or palace of Tripura. It is a very well-known story. See e.g. H. Zimmer, *Myths and Symbols* etc., p. 185-9.

XI.9d *tapwan mojar sira ndān guyu nira mamanis nā paṅawruh nikaṅ wrè*. J renders it with *hij sprak nog niet, doch hij lachte liefelijk, daaraan zag men, dat hij een aap was* (he had not yet said a word, but he smiled nicely, that was why one could see that he was an ape). In my view the last part of J's translation is at fault. *wrè* here refers to the monkeys who were coming to Hanūmān.

X.14a *krama kāla* (time passed). I cannot understand why J. translates the phrase above into *'s Avonds* (in the evening, at night). It is improbable that Hanūmān chose to travel at night, because before he went to Lĕṅkā, Sugrīwa

advised him to be careful, when they camped at night (*aṅhinĕp*), because there were many rangers of the night (demons). See VII.50.

XI.22c *mwaṅ cūḍāmaṇi tulya ni ṅhulun* etc. J seems to change the order of the words and creates a confused picture in his translation. Line d, is confusing too, because he divides it into two sentences.

XI.24cd. The question mark seems to mark J's translation, as my impression is that the translation of the Oldjavanese text should be the other way around.

XI.27a *hawya kataṅguhan*. The literal translation should be *do not let yourself be remembered*. Hence my translation into *please remember*. J seems to translate *haywa* (do not) into *niet* (not).

XI.31ab. J's understanding of the word *hulun* (*slavin*) is the keyword to his misunderstanding of the two lines, as it gives the impression that she is a *slave-girl* in Lĕṅkā. In fact, she realizes now that she, as the wife of her lord and master Rāma, should behave and act as his slave-girl.

XI.39d *sira tapuy sakunaṅ-kunaṅ ya tālöṅ*. I cannot comprehend J's translation *Zij is als het vuur met blinkende vuurvliegen* (she is like the fire with gleaming fireflies). In the following stanza he renders *wa* (the *apuy* in stanza 39) with *gloeiende kool* (burning coal).

XI.46d *lanā hanĕṅ citta ya kĕsarā nira*. I cannot see who the *hij* (he) is in J's translation *voortdurend is hij in hare gedachten*. The only male in the stanza are the *domkoppen* (fools) in line b, which makes the translation more incredible.

XI.50b *madan tikaṅ wrĕ maṅusuṅ-usuṅ masö*. J renders this as follows: *De apen maakten zich gereed, allerlei dingen vervoerende en naar voren tredende* (The monkeys made their preparations, carrying all kinds of things along and stepped forward). Clearly J has misunderstood the text and thereby depicts an incorrect picture, because he separates *wrĕ* from *maṅusuṅ-usuṅ*, whilst in fact *wrĕ maṅusuṅ-usuṅ* are *those monkeys assigned to carry Rāma and Lakṣmaṇa*. HPS. III.10 reads: *And those foremost of men, borne on the shoulders of the monkeys, appeared beautiful like the sun and moon, in conjunction with those two great planets, Rāhu and Ketu, and honoured by the King of the Monkeys and Lakṣmaṇa, Rāma accompanied by his army, proceeded towards the south.*

XI.51b *sara.* J remarks that he cannot understand its meaning in the context. I hold the view that its general meaning *sara=strength, power(ful)* fits the context. I render it with *firmly.*

XI.57d *dudū ṅ manuk kinnara jīwa-jīwa ya.* I changed the order of the words into *dudū ṅ manuk jīwa-jīwa kinnara ya.* Hence my translation *not to mention the jiwa-jiwa-birds which were the kinnaras.* No trace of the *kinnaras* is found in J's renderings.

XI.71c *pralaya warāha* (the boar of doom). It seems, that what is meant by the boar of doom is the incarnation of Wiṣṇu as a boar saving the goddess Earth from being sucked into the sea by a powerful serpent-king. (See H. Zimmer, *Myths and Symbols etc.*, p. 77-9).

XI.77cd *saṅ śrī Raghusuta* belongs together. J does not see it this way and that is why in his translation the goddess Śrī becomes sick.

XII.11abc *yan wruh ri lwir nikanaṅ inak riṅ murcca, yan yèkānuṅ parama sumuktèṅ yoga yèka lwir niṅ mati ta kunaṅ liṅ niṅ rāt.* The belief in *mithuna* (coition) not only as a symbol of the union of Śiwa and Śakti for procreation, but also Bliss, is common in Tantric treatises, which also seem to have been very popular in Indonesia in the past. One feature, which in Skt. is called the Pañcatattwa or Pañcamakāra, is known to the present day in Java as the *ma-lima* (the five m's), these are *madat* (taking drugs), *madon* (coition), *main* (gambling), *minum* (drinking liquor) and *maling* (stealing). The slight difference is perhaps brought out by the Moslims, who made a crusade against these five vile acts. To return to the *mithuna*, Mulk Raj Anand mentions that the Kāpālikas located the soul in the *yoni* and believed that *mokṣa* could be attained by the complete enjoyment of woman. (See F. Leeson, *Kama Shilpa*, p. 51-2).

XII.20c *cumbananaka.*
35ab *stri mulat ri ḍaḍa nin wara kami, n-ton wuri nya ginarut priya ṅuni,*
36b *n-ton wuri nya manahut pipi mar mrik.*

From the quotations above we can see that the *cumbananaka* (caresses with scratches) seem also to include tooth-bites. It seems that here is only the scratches on the breast and bites on the cheeks, which according to Wātsyāyana's Kāma-sūtra consists of eight kinds of nail marks and also eight kinds of tooth-bites. See *The Ocean of Story*, V.193-5 which has an extract of the Kāma-sūtra of Wātsyāyana, translated by K. Rangaswami Iyengar, Lahore 1921. See also

Sir Richard Burton's translation of the Anaṅga-raṅga, titled *The Hindu Art of Love*, and *The Kama Sutra of Vatsyayana*.

XII·38· See my translation of this stanza in my article *The word taji in the RK.*

XII·45c *mārin meraṅ·* I render *n* in *mārin* with *she*, as in previous stanzas it was the wife that was bashful or shy, not the husband as rendered by J with *hij* (he)·

XII·52· Concerning the nature of the demons, see e.g· *Agastya parwa*, ed· by J· Gonda, p· 370·

XII·44cd *yapwat taṅgė yan wilĕta ṅkė ri gulūṅku, byaktān tūta saparantāku katalyan·* The literal translation reads *As long as you tie up my neck, clearly I will follow you everywhere, as I am tied up·* This literal translation might be the real meaning of the lines, because tying up the necks of bride and groom with a sacred cord is customary in marriages according to Hinduism· See P· Thomas, *Hindu Religion, Customs and Manners*, Bombay, 1956, p· 92· In other words the lines above means: As long as we are married, I am bound to you·

XIII·11d *nahan dumèh nyāku pi saniscayèṅ pati* (this convinces me of his death)· J renders it *dat is the reden, dat ook ik ongetwijfeld zal sterven* (that is the reason, that I too will surely die)· At the death of Daśamukha, there is no mention about the death of his mother or his wives in the RK· Even in the Rāmāyaṇa of Wālmīki, only the lamentations of Rāwaṇa's consorts and queen Mandodarī are mentioned, but not their death, let alone that of Rāwaṇa's mother's· The Bhaṭṭikāvya spends only one stanza describing "the grief of the women of the harem", but does not mention their death also· So J's translation is not tenable·

XIII·13d *prihĕn tĕmĕn wara-warahĕn riṅ āgama* (try hard to instruct him by means of religion)· J renders *agama* with *wetenschap* (science)· My rendering is based on what Wibhīṣaṇa said in the council, trying to convince Rāwaṇa and his subjects of their wrong conduct, which was not in accordance with the holy scriptures· Wibhīṣaṇa quoted the *nītiśāstra*, and explained the *naya ṣaḍguṇa, janānuraga* etc· etc·

XIII·18c *madĕg ta sādara umasö sirāśila.* J renders it *hij stond vriendelijk op en schoof hem een zetel toe* (he /apparently Rāwaṇa, the king/ stood up in a friendly manner and gave him a seat·) My translation gives the impression that

all the actions taken in this stanza are Wibhīṣaṇa's, the king (Rāwaṇa) is just sitting on his throne. It is unbelievable that king Rāwaṇa, haughty and proud as he was, would stand up to greet his *younger brother*, as J's translation suggests.

XIII.19d *"kapwa patih," wuwus nira.* The punctuation I place on the phrase above, is the basis of my rendering, which reads, *saying*: *"Well my ministers!"* J renders it with *met geregelde woorden* (with orderly words).

XIII.30d *muṅur-muṅur durṇṇaya lumbu tan pahi.* J renders *muṅur-muṅur* with *weelderig* (*luxurious, luxuriant*). His v.l. on p. 82 gives *gloeiend* (glowing, burning) as its meaning. *muṅur-muṅur* in N.J. means *nauseus,* which is appropriate in the context, as rhubarb may cause nausea. Hence my translation.

XIII.31a *balik dahat.* J renders it with *zeer verkeerd* (very wrong), which I find inappropriate in the context. I render it with *very different* [in comparison with his conduct in the past as suggested by the text further].

XIII.33b *hulunta tuṅgal wĕnaṅomaṅāna ya.* J renders it with *dan zou één hoofd van u in staat zijn, haar te verzwelgen* (then one of your heads is able to devour her). So *hulunta* is analysed by J. as *hulu* (head) + *nta* (your), so that he comes to that incredible rendering. *hulunta* is derived from *hulun* (slave) + *ta* (your) meaning *your slave*, and in this case meaning *I*. *hulunta tuṅgal* is *patik seorang* in B.I. (I alone). J's translation of the last two lines is faulty, because of wrong interpretation of the words *śrī wararāja* which should be understood as meaning Rāwaṇa (my lord in my translation), not *voortreffelijke vorsten* (outstanding kings) as understood by J.

XIII.34 *lawan [n] ikaṅ wanara mūḍa tan pira.* J's reading is at fault here, he stops after *wānara,* while the correct stop should be after *mūḍa.* So I read *lawan [n] ikaṅ wanara mūḍa/tan pira* (and [in the case of] the stupid monkeys, it is nothing). J's wl. on p. 128, gives as meaning for *kĕpĕl-kĕpĕl, samengebalde rijst,* and for *kĕpĕ-kĕpĕl*: *ontbijt* (breakfast). I take the latter, because for Prahasta, a breakfast is certainly less than lunch or dinner, at least that seems to have been in the mind of the Javanese writer of the RK. See also XXII.12a, where Kumbhakarṇṇa also has his breakfast (*kĕpĕl-kĕpĕl*).

XIII.51b *awas ya sorèka musuh nirèṅ raṇa.* J renders it with *is het duidelijk, dat hij zal onderdoen voor den vijand in den strijd* (it is clear, that he will be defeated by the enemy in battle). I get the impression, that J. had divided the stanza into two units, the lines a b and c d, and between them there seems no relation at all.

XIII.54-66. I must admit, that there are too many things that confuse me when reading J's translation, so that I cannot explain the discrepancies.

XIII.67c *inupāya*. J renders it with *bedriegen* (to deceive), whilst I regard it as synonymous to *pinrih*, to emphasize the meaning.

XIII.76ab *Sirāta mitrānta taman sasambhawa, apan paḍa krodha paḍāṅhiḍĕp lara*. J translates these lines into *uwe vrienden echter zijn niet passend, want zij zijn allen toornig en slecht gezind* (your friends however are not fitting, because they are all malicious and ill-natured). In my view the connection between a b and c d is hard to find in J's translation.

XIII.77. J's rendering of the word *bajra* with *diamond* is the key towards his misconception of the whole stanza, as the comparison does not fit at all.

XIII.79a *sĕḍĕntat*. I regard it as a contraction of *sĕḍĕnta tāt* (if you do *not*), because then the counsel given by Wibhīṣaṇa which basically is attempting to dissuade Rāwaṇa to fight Rāma, does make sense, and is in line with Sumālī's advice in XIV.cd *apan sĕḍĕṅ kita mituhwa lanā hayunta, yapwat wihaṅ niyata yan pralayā sa-Lĕṅkā* (because if you follow his advice, your good fortune will remain forever, if you are unwilling to do so then certainly Lĕṅkā will be ruined). It should be remembered that Sumālī uses the word *sĕḍĕṅ kita* too.

XIII.89e *haywā lĕwih saṅka ri saṅ Raghūttama*. J renders it with *verhef u niet boven de voortreffelijke telg van Raghu* (do not put *yourself* above the excellent offspring of Raghu). He inserts *yourself* into his translation, which makes it wrong, but also his understanding of the word *haywā* (with a long *a*) does not help him find the right rendering. *haywā* in this context is the word *jangankan* in B.I., which means *let alone*.

XIV.4d *wèt ni suśakti nira hètu nikaṅ wiśīrṇṇa*. J's translation is confusing, because he could not see the distinction between *nira* and *nikaṅ* in the context. See e.g. my article 'The Samaya of Bharaḍah and Kuturan'.

XIV.6cd *yapwan lagāna rasikā yadiyan tĕka ṅkè,*
byaktān pĕjah kita mataṅ nya tanĕmbahātah.

J renders it with *Of gij tegen hen optrekt of als zij hier komen, het is duidelijk* etc. Here is an example of the fault of J's translation, stated by P. in his Kapustakan Djawi, p. 4, in which he says that because J adheres too closely to the text, the real meaning is very often lost. In this case J adheres too closely to the word *yapwan*, which he renders with *of* (whether), whilst it can mean *but if*.

XIV.9a *Hiraṇyakaśipuh.* J remarks that the demon Hiraṇyakaśipuh is mentioned in the Ādiparwa LXV.17 as the son of Diti. The Agastyaparwa also mentioned this demon as the father of Prahlāda, the devout worshipper of Wiṣṇu. See concerning this story in e.g. *Stories of Indian Gods & Heroes.* It seems that the story of Hiraṇyakaśipuh, or more correctly that of Narasiṅha, is also popular in Indonesia (Java), as I have seen several statues in the Museum Pusat in Jakarta, of Narasiṅha tearing Hiraṇyakaśipuh apart.

XIV.19d *tātar lĕgö sapinatih tuwi tar patih ya* (he did not want to obey people worthy of being obeyed). J renders it with *al wat hem aangeraden werd volgde hij niet* (all counsel given to him was not followed). In my view, the emphasis here is on who is giving counsel, because later on Kumbhakarṇṇa raps on it (see XXII.24-28). Wibhīṣaṇa's lamentation also mentions this matter (see XXIV.38).

XIV.32a *huwus manĕmu suka.* J renders it with *ik zal geluk verwerven,* which is completely incorrect, because *huwus* refers to the past, while *zal* (shall) refers to the future.

XIV.37d *tan sinaṅsaya.* *Without doubt* is the literally translation. J's rendering *niet gevreesd* (not feared) gives an adverse picture.

XIV.44c *kaba-kaba.* J remarks that his rendering *eene kleinigheid* (an insignificant thing) is not in agreement with the dictionaries, which gives as meaning *spel* or *scherts* (sport, game, play or joke). Pigeaud's dictionary however on p. 157, gives as its meaning *onverschillig* (indifferent, negligent, thoughtless) which in my view is appropriate in this context. The word in B.I. is perhaps *gegabah.*

XIV.48-49. This description of a king in a fury is very well-known in the *wayaṅ*-play, e.g. *kumedut padoning laṭi, nètra ndik, jaja mawinga-winga, muka brit lir tinepak, lamun sinabet ing merang sagantang, mesti bel mubal dahana* (see e.g. *Rabinipun Raden Surjatmadja,* p. 30).

XIV.50d *hāh asambhawa dahat puliha tuwi.* J's rendering is a literally translation. It is as if he has never seen a *wayaṅ* performance. If he does see one he must recognise it as to be similar to e.g. *raṅkĕpa sèwu si Rama, Rawana ora bakal kèwran* or something like that.

XIV.55c *banantĕna.* J renders *banantĕn* with *fijne witte stof* (fine white material) and feels rather doubtful, as he cannot find this meaning in the

dictionaries. P. however thinks that *banantĕn* is an older form of *walantĕn* or *malantĕn*, originating from Tamil *wannara,* Mal. *benara.* The Indonesian form is *binatu* or *penatu* (S). *Amalantĕn,* P. adds further, in *Serat Jusup* means *to wash.* (BKI.82.191). Apparently J missed this. I render *banantĕn* with clean, in the sense of *after being washed, pure* etc.

XIV.56b *kaśmalāniraṅ-iraṅ maniwi-niwi.* J renders it *onrein en schandelijk is dienstbaarheid* (filthy and disgraceful is subservience). I am not sure of the translation of J's rendering, because I cannot comprehend it fully, as it sounds so strange. I believe that J. takes *maniwi-niwi* as being derived from *siwi* (to serve), while in my opinion it comes from *iwi-iwi* (to make a fool of s.o. to taunt, to harass).

XIV.66-69. I cannot comment on J's translation.

XV.6b *umajarakĕna bhakti rasikana tĕka.* J's rendering reads *om zijne aanhankelijkheid te betuigen aan hem, die kwam* (to express his devotion to him, who came). It seems here that J. understands *rasikana* to be Rāma, whilst I am of the opinion that *rasikana* is Wibhīṣaṇa.

XV.7c *sahuripana mahārddhika tuwi gunawān* (it is certainly better to accept him as he is noble and virtuous). I render *sahuripana* with *it is certainly better to accept him.* The Oldjavanese author might have used this word, which is derived from *hurip* (life), just in reminiscence of the original Skt. version which mentions that some monkey-chiefs want to kill Wibhīṣaṇa, as they doubt his sincerity (See HPS.III.36-43, esp. p. 39-40).

XV.23a *makara.* I render *makara* as prawns, as I feel it is unlikely that *dolphins*, however small would be crushed like that, because a *pĕsut (bruinvis,* according to J) passes by. A porpoise is a kind of dolphin and is not much bigger than a dolphin. See my article about *makara* is Relung Pustaka, Agustus, 1970. Also in the Hitopadéśa the *makara* is not a dolphin or crocodile, but a crab. See *The Ocean of Story* V.48-9.

XV.37b *apan tan durbbalā* etc. I cannot comprehend the word *tan* here as meaning *not*, because were it thus, then the action of Rāma in causing turmoil in the ocean is correct, but is not supported by the text further on (see stanza 40-41). So in my view *tan* here should be regarded as to derive from *ta* (emphasis) + *n* (third person) or should be read *yan.*

XV.39c *uṅgwantat Wiṣṇu tèki ṅ tasik* etc. I render the above as follows *as Wiṣṇu, the ocean is your place.* I feel that Baruṇa here gives a hint of the occasion when Wiṣṇu lays on the coils of Ananta at the bottom of the sea during the night of Brahmā. (See e.g. H. Zimmer, *Myths and Symbols etc.*, p. 1-68, esp. p. 31-60).

XVI.3d *kadi pwa paṅahā sumārgga nikanaṅ jaya śrī n tĕka.* J regards *śrī* as the goddess Śrī. He renders *jaya śrī n teka* with *de zegevierende Śrī, als zij zou komen* (the victorious Śrī, if she would come). Usually if it is the goddess Śrī who is meant, the author would use an honorefic particle such as *saṅ, hyaṅ, dèwī* etc. which we could not find here. Thus I think *śrī* in this context should be translated into *happiness* and *jaya* into *success* or *victory.*

XVI.12a *saṅgani.* It seems that this instrument was not used very much in times later than that of the Rāmāyaṇa, so that it is difficult to define. J. renders it with *glasinstrument* (musical instruments made of glass). As I cannot imagine a musical instrument made of glass, I leave it as it is in the hope, that in the future students may have seen such an instrument and be willing to pass his knowledge on.

XVI.15a *Mandāra.* According to MW., p. 788 it is a mountain or name of one of the five trees in Indra's heaven. J. renders it with Erythrina flowers. My rendering is in accordance with MW.

XVI.15b *tumūb tĕbĕn tan olah.* My rendering of the word *tan olah,* the text has *tamolah,* is based on mss BCDE, and render it with *without swaying too strongly* as literary it means *without squalls*; *tĕbĕn* means *obstacle.* J on the other hand reads *tamolah* as *anulah* derived from *sulah* which he renders with *strijken* (see note no. 1).

XVI.20a *giliṅ-giliṅ.* In the notes (no. 2) J renders *giliṅ-giliṅ* as a kind of fish or peacock. I doubt it very much and find in MW., p. 355, the word *gila* explained as the *citron* tree. In N.J. there is a kind of citron-fruit called *jĕruk guluṅ* which is indeed very large compared with other kinds of *jĕruk.* So I think *giliṅ-giliṅ* might be derived from the Skt. *gila* and later on finds its latest form in *guluṅ.* The lexical meaning of *giliṅ* and *guluṅ* is similar. I think that the juice of the *jĕruk guluṅ* is *indeed a sparkling drink* (*inuman marakatottama*).

XVI.30d *puḍak inalĕm.* I surmise, that *inalĕm* is derived from *in-alĕm* and *alĕm* develops into the N.J. *alum* (to wither). The N.J. word for this kind of

process, namely withering up flowers wrapped or placed in vessels to transport the smell into something else, e.g., clothes, hair etc. is *ĕpĕp*. J seems to understand *inalĕm* as deriving from *alĕm* (to praise).

XVI.30a *jahni*. It is not rendered in the translation. Perhaps it refers to the goddess/river Gaṅgā as the daughter of Jahnu. Here it is represented by *talaga*. This stanza is still very frequently sung by the *dalaṅ* (puppetteer) at around midnight, when the mood and *patĕt* of the gamelan changes from *ĕnĕm* (six) to *saṅa* (nine).

XVI.34d *kinawayuh* < kawayuh > kayuh (to caress). I render it with *to caress*, whilst J. seems to see it as a derivation of *wayuh* (to have more than one wife.

XVI.35. I retain the Javanese words in brackets in an attempt to save some of the beauty of the rhyme which inspired the poet to describe the relationship between the *sĕlasih* flower in love (*asih*) with a bee which has ravished *(manaḍah)* her beauty/love (*asih*). I cannot see, how J. could introduce the *taḍah-asih* bird here.

XVII.3a *rājalīlā*. I render it with [especially blended] *for royal use*. J. seems not to be certain. In his w.l. he renders it with *naam van een smeersel* (name of a cream) with a question mark. He leaves the word unrendered in his translation.

XVII.14a *ya ṅ gaṅan*. J reads it *tuṅganan* and renders it with *rijdieren* (mounts). I think the original reading is appropriate in the meaning of materials or ingredients to be cooked. In N.J. *jaṅan* also means vegetables.

XVII.15d *rumpwana*. J seems to render the word *rumpwana* with *laten die in sero's gevangen worden* (let them be caught in *seroes*). I do not know what a *sero* is, but it seems that this word is meant to render the word *rumpwan*. In N.J. the word for *rumpwan* is *rumpon*, which G & R, I, p. 362 explains as *een plaats of vak in het water, waar takken of struiken digt op elkaar zijn geplaats en als't ware bosjes vormen om er de visschen in te lokken. Na eenige tijd wordt die plaats met bamboeroosters afgezet en de daartusschen besloten visch, nadat de takken en struiken verwijderd zijn, met schepnetten gevangen.* (A place or enclosure in a river, where branches or undergrowth are piled up thickly, as to form bunches (or bushes?) to attract the fish. After a while the place is fenced in with bamboo gratings and, after the branches and undergrowth are removed, are the fish trapped inside caught in nets). So *rumpwana* is to catch fish in that way. In my translation I simply render it with *let it be caught*.

XVII.34cd *lalu niṣphala tan padon larasta paṅalah riṅ Tripurèka nirguṇa pwa. Niṣphala* (fruitless), *tan padon* (worthless) and *nirguṇa* (useless) have almost the same meaning, in fact I regarded *niṣphala* as the Skt. equivalent of *tan padon*. Another point which I wish to put forward is, that J seems to overlook the fact that Tripura is not slain by Wiṣṇu, but by Śiwa, and by so doing he cannot see the relation between *larasta* and line d. Line d is only an adjectival phrase for larasta. Hence my translation into: *your bow, the slayer of Tripura* [lit. with which Śiwa had slain Tripura], *was worthless and useless*. About the story of the destruction of Tripura see e.g. H. Zimmer, *Myths and Symbols etc.*, p. 185-9. There is a slight mistake here concerning the bow which is mentioned by Sītā. According to the Rāmāyaṇa of Wālmīki (HPS. I.141), it is related that Wiśwāmitra has made two bows one is the property of Rāmaparaśu and the other one is the bow, used by Śiwa to slay the demon Tripura. This bow has come down to king Janaka, as it was born together with Sītā, and is broken in the *swayaṁvvara* by Rāma. Rāmaparaśu gives the bow to Rāma to keep if he is able to draw it. The bow of Rāmaparaśu is in fact the bow of Wiṣṇu, so that it returns to its original owner, or if we consider Rāmaparaśu as a manifestation of Wiṣṇu, the bow in fact never falls into the hands of other people.

XVII.37b *cĕṅĕl.* J renders it with *hals* (neck), obviously influenced by the N.J. meaning of the word. On the other hand I am convinced that *cĕṅĕl* in this context means head, as firstly it was mentioned before that Rāwaṇa's attendants, on the kings orders, brought the heads of Rāma and Lakṣmaṇa to be shown to Sītā, secondly because I feel that Sītā would not especially look at the neck of Rāma, while she then addressed Rāma (see stanza 38 sqq).

XVII.53 *astra.* J renders it with *schicht* (dart, arrow), whilst I translate it into *sword*. In fact, *astra* means weapon, but the weapon Rāwaṇa threatened to kill Sītā with before. is a sword, and Sītā in stanza 51d, only one stanza earlier, also mentions a sword (*tĕwĕk*).

XVII.58b *taman pakaliṅa dè nyu.* J bases his translation on the Balinese interlinear translation, which is *kauṇḍukan*. I think the Balinese translator assumes that *pakaliṅa* is derived from *aliṅ* which is *unḍuk* in Balinese, but *pakaliṅa* is derived from *liṅ* (thought, mind, word, language, explain etc.). Literally the phrase *taman pakaliṅa dè nyu* is *it is not understood by you*.

XVII.59c *sawyakĕn* < *sawi* (a scarecrow). J renders it with *werp het hier weg* (throw it away). Perhaps J thinks that *sawyakĕn* is derived from *sawyah* (to

insult)· If it is true, then his rendering appears redundant· Why should Rāwaṇa asks Sītā *to throw the heads of Rāma and Lakṣmaṇa away*, and then later on *to throw them in the sewers*·

XVII·63a *amrĕm*· J seems to combine *tībra* with *amrĕm*, hence his translation into *sliep vast* (sound asleep; deep slumber), followed by his rendering of *tan pisan kapati* (in line b) into *niet ineens in zwijm* (not suddenly unconscious)· Instead I render *tībra* with *out of grief*, *amrĕm* with *to go to bed* and *tan pisan kapati* with *could not sleep*·

XVII·64b *mumik*· J's rendering into *er was niemand, die iets prevelde* (there was nobody who muttered anything), is a literally rendering· The N.J. equivalent of *mumik* in this context is perhaps *mobah mosik* (moving and talking)· Hence my translation into *nobody moved a muscle*·

XVII·67b *apa tad wulat i ṅwaṅ*. J's rendering is a literally one. The meaning is, that Sītā feels that the Supreme Deity never pays attention to her·

XVII·70-72· I cannot follow J's translation·

XVII·85a *Mantharākhya* (called Manthara)· In the RK there is no clue whatsoever that Manthara means anything else but the mountain Mandara· The Bhaṭṭikāvya, translated by Leonardi, does not mention this name and this episode of the RK, Sītā's resolve to die in the pyre, is not found in this book. Should it be regarded as an indication that, beside the Bhaṭṭikāvyam, the Old-javanese author had also other books/versions of Rāmāyaṇa at his disposal ? For sure there are many other parts which can be regarded as indications of this kind, but in this particular episode we see that the author seemed to be at his wit's end, and made an error, very clumsily hidden, even behind a mountain as big as the Mandara. Is there perhaps a part taken out after the words *Hana Mantharākya*, or is there something inserted in this place ? I feel sure that Manthara is the name of the hunch-backed maid of Kékayī, and that somehow, someone had inserted her name but seemed to have forgotten what she was and what role she played in the story· See also Introduction·

XVII·85d *kasay, pususĕn*· In Java *kasay* (face-cream) is made from rice-flour mixed with other ingredients, such as curcuma, sandalwood etc· The ingredients are crushed up together in a grinding-plate made of stone *(pipisan)* with some water· When it is completely blended and very fine, it is made into

balls and dried up in the sun· Sometimes, if the size of the balls are big, they are flattened with the thumb to speed the drying process· When it is dry, it is stored in bottles, mixed with some dried flowers (see note of XVI·30d *pudak inalĕm*)· When one wants to use it, it can be easily crushed on the palm of the hand, or made into a cream with some water·

Pususĕn. Kern's text has *pupusĕn,* which puzzled J· My reading is based on mss ABCDE· The meaning is to grind or to crush.

XVII.86cd. J is not certain of his translation, as he adds question marks· I think the words that puzzle him are *lumĕkas* derived from *lĕkas* (action, to do) and *warĕg* (satisfied, tired, bored), which he renders with *verzadigd* (satisfied)·

XVII.89b *nya ṅ gurun < guru-ĕn.* I render it with *pay great attention to,* based also at the Indonesian phrase *ambil bĕrat,* which means to give weight to s.t. J renders it with *vet* (fat), with a question mark, but later on regards the meaning of *gurun* as solved by the explanation of *kanaka maṇik* - *geurig smeersel* (fragrant cream). J's note no. 1. See also note on stanza 92·

XVII.90d *aṅĕn-aṅĕnĕn < aṅĕn-aṅĕn-ĕn.* J seems to overlook the suffix *-ĕn* (imperative futurum passive) in this context, which explains his faulty rendering.

XVII·92b *kanaka maṇik* (golden jewel). J renders it with *geurig smeersel* (fragrant cream), and sounds very satisfied with himself (see his note, no. 1). To me, his translation is very difficult to follow, e.g. lines ab are rendered as follows: *de zalf van den god vlamde zeer snel op*; *toen werd hij vereerd met een geurig smeersel.* Questions like: what cream *(zalf)*, who is the deity (*god*), who is *he* (*hij*) etc. loom up with no clear solutions. Even his notion that *kanakadrawa* is a kind of *kanakamanik* is really a daring conclusion, because *kanakadrawa* in the Arjunawiwāha is not a kind of offerings dish. It is better to quote it fully· Arj. XXIII. 4d *digdāha kahiḍĕpanikān ginandha kanakadrawa makabharaṇa* (translation by P. *met gedreven goud als gewicht zagen ze eruit gelijk hemelbrand*—with chased gold as weight they looked like the sky on fire). I would translate the phrase as follows: *framed with embossed gold with ornaments they looked as if flaming.* I prefer to render *kanaka maṇik* with *golden jewel,* meaning the offerings fire. I may even claim the support of the phrase in the Arjunawiwāha above, as the *kanaka* there implies also *digdāha* (like burning).

XVII.93b *dèwawaktra*. That J renders *waktra* with *gelaat* (face) is a puzzle to me. I think it is just an unfortunate choice. I prefer to render it with *mouth,* as the offerings fire is usually regarded as the mouth of the deity worshipped by the devotee.

XVII.93c *bhaktawatsala*. J renders it with *verzot op eten* (fond of eating). I do not know whether *gluttenous* is a virtue to be ascribed to the Supreme Deity, but even for human beings it is not praiseworthy. MW, p. 743, gives for *bhakta*: faithful and *watsala* (on p. 916): loving, tender, kind. Hence my translation.

XVII.96a *Bhaṭāra*. This reading is based on ms. A. Though all other mss I use read Bhārata, I think that it is a mistake of the copyist who might have been influenced by the name of Rāma's younger brother, and son of Kékayī. That Bhārata is an epithet of Agni, as J explains in his note, is not very convincing to me, as I doubt whether it is known in Java because it seems to be very rare. Secondly, the deity worshipped by Sītā here is not Agni, but Śiwa, as seen in stanza 94, just two stanzas earlier. It is true that Śiwa is often identified as Śiwāgni (Śiwa, the Firegod), but it is not always correct to identify Agni with Śiwa.

XVII.99. Stanzas 92-99 contain the prayer of Sītā to Śiwa. To me they sound like the hymns of the Upaniṣads and I believe that further and deeper study in this direction might bring satisfactory results and might open a new horizon. For the information of heedful students, this part is not found either in the Bhaṭṭikāwyam or the Rāmāyaṇa of Wālmīki.

XVII.100a *prayojana*. I render it with *prayers,* in regard to the foregoing, J. however renders it with *rĕdĕn* (cause), bringing about divergency in the translation of the line.

XVII.106c *tan kagunĕman*. I render it with *beyond description* which I find more appropriate than the literal translation of J into *wordt nooit gesproken* (never spoken about).

XVII.107d *mĕnĕṅa manah nira*. It seems that J. confuses the word *mĕnĕṅ*, derived from *umĕnĕṅ* < um-ĕnĕṅ (come to rest), with *monĕṅ* (yearning) as he renders the above phrase with *zou verlangend worden in zijn hart* (would be yearning in his heart).

XVII.108d *mata dhūrtta saṅ Madana*. J's rendering of *mata* with *eye* and *dhūrtta* with *sly* does not appear to be fitting to me. I think in this phrase *mata* means *mad,* derived from *matta* (see MW p. 777).

XVII.111b *maṅkin ikā manah nya magiraṅ saharṣaja kabèh.* The words *ikā*, *nya* and *ya* do not refer to Sītā, as J's translation suggests. They refer to the ladies in waiting, who are playing in the rays of the full moon. See the difference between *ika, ya* etc. with *ira, nira* in my article "The samaya of Bharaḍah and Kuturan".

XVII.112a *magawè ta junti.* The word *junti* is derived from *juti* (MW p. 424), meaning velocity game. In N.J. it is called *jèluṅan* or *jèṭuṅan.*

b. *sĕmut pupul.* It might be the Javanese *jamuran* or *lĕpĕtan*, also a velocity game. Though performed with songs etc. it seems to be different from that which is mentioned in Krom's article *Muziekmaken in de Maneschijn.*

c. *paṅisi.* I must admit, though reluctantly, that J might be correct in reading *paṅasi* instead of *paṅisi*, based on one of the ms, which I connot verify, as J does not identify the ms. I become a bit suspicious here, because in many cases J always bases his reading on his sharp intellect or other sources, such as the KBW etc., but never on the original mss, e.g. when he remarks on stanza 135 of *sarga* VIII, he only says that perhaps the numbering is faulty. If he has a ms(s) in front of him, he might find the fault then. As all the mss I use have the same reading, *paṅisi*, I have no choice but to adhere to it. Besides, I have also some doubt because *paṅasi* or *paṅasih* is a kind of love potion, and the text enlists names of cookies and snacks. I prefer to consider those kinds of snacks wrapped in banana-leaves which in N.J. are called *kĕlĕman.* One should unwrap the leaves first to come to the contents(*isi*).

d. *bubur carana.* I cannot see how J. could render *carana* with *zeker in bladeren gewikkeld gebak* (certain cookies wrapped in leaves). The construction of the word combination *bubur carana* reminds me of a kind of porridge sold by vendors from door to door, mostly at night, in my home-town Surakarta in Central Java. G & R I, p. 258 explains *caraṇa* as originating from *racaṇa* (Skt) meaning *ornament.* If this compound-word *bubur caraṇa* is in fact *bubur racaṇa*, then it might be that kind of porridge, usually served in a *takir ponṭaṅ* (a kind of box made of pleated young coconut leaves). For offering purposes the *takir ponṭaṅ* is made very small.

XVII.113b *makèn lalāsa.* J renders it with *lalāsa*-stof (*lalāsa*-material). In my view *lalāsa* is perhaps the *alas-alasan* pattern of batik which up to now is only used or worn by court ladies, and brides and grooms on certain occasions. *Dukūla* is a kind of plant, or name of a very fine cloth or raiment made of the

inner bark of this plant (M.W. p. 483). So I am of the opinion that the girls are wearing *kains* (skirts) with *alas-alasan* motif, while the upper garment is made of red *dukūla*-material. As the *kain* with *alas-alasan* motif is usually blue-black in colour, red is probably regarded as the contrasting colour (*tulalay* < *tul*). Concerning this pattern, see "Dodot Banguntulak", in Relung Pustaka, Djuli 1970, pp. 36-9, esp. the picture on the back-page cover.

XVII.113c. The word *raray* is rendered by J. with *knapen* (boys). I really cannot understand J's reasoning, how he could imagine to find boys in the harem-like garden of Lĕṅkā.

XVII.114c *wyadi magĕṅ wĕtĕṅ nya kawayan.* In N.J. that kind of disease, which causes a swollen stomach, is called *kĕmbuṅ* (see G & R I.546) and is due to cold or flu, whilst *kawayan* is perhaps the one called *bèsèr* (see G & R, II.704) which might be the effect of being *kĕmbuṅ.* I do not think that it can be rendered as *waterzucht* (dropsy) as is done by J. According to E.C. Horne's *Javanese-English Dictionary*, p. 73, *bèsèr* is explained as *a pathological compulsion to urinate frequently*, whilst *dropsy* is *a disease in which watery fluid collects in cavities or tissues of body* (The Concise Oxford Dictionary of Current English, p. 368).

XVII.129d *pacarĕṅga.* J notes that he cannot find the meaning of the word *pacarĕṅga* in the KBW., but in fact G & R II.209 gives the meaning *pacarĕṅga* = *pacar banyu* (a kind of balsam).

XVII.135-137. This is a difficult part which needs deep consideration. Is there in fact a woman captive in the Aśoka-garden besides Sītā. It seems very improbable, and this view makes J assume that stanzas 135-137 are the words of Sītā. Against this notion plead the third personal pronouns in line *d*, st. 135 which reads *nahan ta liṅ nya*, and line *a*, st. 138 which reads *ya ta ikana wuwus nyātyanta* etc. The suffix *nya* in both lines certainly cannot, refer to Sītā, as in line *c*, st. 138 Sītā is referred to with *sira dèwi*, and in line *d* with *satata ta sira śoka* etc. In the Rāmāyaṇa of Wālmīki (HPS III.81-83) the only person addressing Sītā is Sarama, whose role in the RK is partly taken over by her daughter, Trijaṭā. However Rāwaṇa is also known as an abductor of women kept captive in Lĕṅkā besides Sītā.

XVIII.2a *Suka Śaraṇa.* Many students of the RK, including J., believe, that Suka-Śaraṇa in the *kakawin* is only one person, as in the case of the N.J. versions of the Rāma-story. This belief seems so widespread so that no further thought has been given to it, but a closer study reveals that this assumption does

not stand on a sound foundation. In XVIII.13a Suka-Śaraṇa refer to themselves in plural form as follows: *mahārāja, kamīkihen kinonkon etc.* The word *kami* usually indicates the plural form, rather than singular. Even J. translates it into *wij* (we). There is still other conclusive evidence, that is XVIII.22, which reads *nihan ta taṅguh mami kārwa yālapĕn* (so, take the advice of both of us). The word *kārwa* (both), though the most decisive evidence so far, has been hidden from sight for so long. (See further note on XVIII.22b).

XVIII.3d *wĕnaṅomatyathawā yathāsukātūt.* The metre forces the poet to spell the *sandi* between *umātyo* and *athawā* with a short *a.* For this reason, it seems, J. reads it *wĕnaṅa umāti athawā yatāsukātūt* and renders it with *om in staat te zijn, hem te dooden of als hij dit wenschte, zich met hem te verzoenen* [to be also to kill him (Rāwaṇa) or whether he wishes to reconcile with him (Rāwaṇa)]. In view of Wibhīṣaṇa's remarks in the council, that Rāwaṇa has lost Sugrīwa for ever, I tend to believe that Rāwaṇa wants to test Wibhīṣaṇa's remarks. Hence my translation.

XVIII.9d *yadiyan patyana yan mapa gatinya* (to be sentenced to death or whatever it may be). In my opinion this line is part of Wibhīṣaṇa's speech. On the other hand J seems to include this line in the speech of Rāma in stanza 10, based on the absence of closing quotation marks at the end of the translation of stanza 9. I have to admit that I become confused here, as at the end of Wibhīṣaṇa's speech no closing quotation mark is found. Is it a fault in the print or is it deliberate, because J. is not sure of it himself. Logically this line belongs with the other three preceding lines, but with J's rendering which reads *Van welk belang zou het zijn, als hij gedood werd ?* (What would be the benefit, if he is brought to death ?), one may get the impression, that Wibhīṣaṇa wants to save Suka-Śaraṇa, which is not true, as can be seen in the report of Suka-Śaraṇa to Rāwaṇa, found in XVIII.21.

XVIII.15ab *umulih ikanaṅ gunuṅ kadi lwah, ikaṅ sāgara tulya parwwatāwān* (the mountains turn into valleys, and the ocean turns into high mountains). J admits that he does not understand these lines clearly. I think, because he renders *lwah* with *water* and *umulih* with *to return,* he creates an incredible picture which confuses him.

XVIII.22b *kārwa yālapĕn.* As always, J seems not to bother that his translation creates confusion for the reader. In regard to Suka-Śaraṇa, first he regards them as one person and renders it as singular in stanzas 2, 4, 5, 6, 7, 8,

9, 10, 11, 12, then as plural in stanzas 13, 21. In stanzas 22 etc. he returns to singular again. Now in the above phrase he creates a problem with his translation which reads *neem die beide aan* (take both of them). What does he mean with the word *both* ? I understand that the advice of Suka and Śaraṇa is only one, that is to return Sītā to Rāma. Everything then becomes alright. So everything good or bad is only the result of whether Sītā is returned or not. For me the word *kārwa* is the clearest indication that Suka and Śaraṇa are two persons. See note on XVIII.2a.

XVIII.31c *śāwara* (hunter). See note about the Śabara-woman hermit (VI.9a). Also J. Gonda, 'Tumura's en Çavara's' *BKI.* 90(1933). Hooykaas' note on the 'Old Javanese Kakawin and the Śabaras', contains no new information (*BKI.* 113, 1957).

XVIII.37b *mahawan tatambak.* I render it with *jumping over the walls*, as I am of the opinion that the Javanese poet might have in mind the walls that ring the city of Lĕṅkā. Aṅgada surely cannot go through the main gate or the main street *(lĕbuh agĕṅ)*, as they will be guarded very closely. J. on the other hand renders it with *betrad den dam*, which is ambiguous.

XVIII.44a *sakāntukānaṅguhi.* The text of K. and also the other mss reads *sakotukānaṅguhi*, which does not make sense. See J's remark in his note.

XVIII.45d *rumūg taṅ dharmmāgöṅ mawara-warah iṅ wīryya balawān.* I render it with: *He talks about the power of dignity, while he himself is the destroyer of the greatest dignity* (*dharmma*). In my opinion this line is then expounded by Rāwaṇa in the next stanza. J's rendering does not give that relationship, as it reads *Hij overtreedt de grootste plicht, door een dappere held te vermanen* (he trespasses the greatest obligation by giving counsel to a courageous hero). The last part refers to Rāwaṇa himself, so that it appears contradictory to the following stanza.

XVIII.46d *guru drohakātyantèṅ kanaraka ikèṅ wānara lumud* (You, ape, betrayer of teachers, will go to hell). J's rendering reads *Hij beleedigt zijn leermeester en is uitermate slecht, tengevolge daarvan, dat hij een aap is.* (he insults his teacher, and is utterly bad, with the consequence that he becomes an ape).

XVIII.47a *tatan wis* (unlimited, without limit). Hence my translation into *you are bad through and through.* The mss, including K. read *tatan pistawak.* J's rendering, based on the meaning of the word *pista* in Sundanese seems to be far-fetched to me.

XVIII.49a *duta sabhaya.* The literally meaning of this phrase is *the messenger who brings fear, the dangerous messenger.* My rendering is *the fear-inspiring messenger.* J's rendering, *scheldende op den bevreesden gezant.* I would assume that *scheldende op den gevreesden gezant* would be more appropriate, and not contradictory to his own translation of the following stanza which reads: *Daarop keerde hij (Aṅgada) terug, onbevreesd* (Thereupon he went back, without fear). See XVIII.50a.

XIX.4d *praharaṇa kalikā.* M.W. indicates that it is the name of several metres, which is of course not fitting in this context. J. states that it refers to *praharaṇa kuliśa* in stanza 3d, with which I partly agree. *Kuliśa* is an *axe, arrow* while *kalikā* (M.W. p. 277) is a kind of heron. In Old Javanese and N.J. literature there is mention of arrows or weapons in the shape of birds, which in the shadowplay is usually depicted as an arrow with the head of a bird. See e.g. *Agastya in den Archipel*, p. 18 & 19, esp. note no. 1. Hence my translation into *striking weapons.*

XIX.7b *strīwadha.* My reading is based on mss. ABCD. K's reading is *strī pada* which might be based on ms. E., which renders J's translation incongruous. This part is not mentioned in the translation of the BK by Leonardi, but I think the fear of Rāwaṇa for this *strīwadha* originates from the curse of Nalakuwéra, after Rāwaṇa had raped the nymph Rambhā, because Nalakuwéra said: "Rāwaṇa has used force upon you against your will, henceforward if he uses force upon any woman against her will, his head will instantly burst into pieces". See Makhan Lal. Sen, BL, *The Ramayan*, III.315-16. See also HPS. III.465-7.

XIX.13d *mahāsāra.* J remarks that according to J. Kunst, *Hindoe-Javaansche muziek instrumenten*, p. 81, *mahāsāra* is the name of a gong. Since *kaṅsi* already means gong, and *mardala* and *paṭaha* are types of drums (see J's w.l.), I cannot agree with J's remark and understand *mahāsāra* simply as a compound of *mahā* (great) + *sāra* (strength, strong). Hence my translation into *very strongly.*

XIX.17a *maswaṅga.* J renders it with *gevesten* (hilts), and notes that this is the appropriate meaning in this context, not *kleedingstuk* (article of clothing). M.W. p. 1277 renders *swaṅga* with *own limb.* I feel that *uniform* in this context would be the suitable rendering.

XIX.18. This description is a stereotyped one in the scene of the marching out of the army in the shadowplay even today. See e.g. *Rabinipun R. Suryatmadja*, p. 20-1.

XIX.19-32. The farewell scenes seem to give the reader the impression that the demons will be slain in battle, e.g. the drinking of liquor, sexual intercourse before going to war, heart-breaking scene while parting etc.

XIX.22b *mapway-pway somya saśrī wulat nya.* J renders *mapway-pway* with *stralend* (radiant[ly]), based on the translation of Aichele *lieblich strahlend.* If this were true, then it is in total contrast with line *a* which reads *molěm maṅlih,* rendered by J with *kwijnend en afgemat* (languished and worn out). How could someone who is languished and worn out be radiant ? If we go further to line *d,* then we have that same person *mamrih lumaku ya kumětěr tur nya, mapěs wětisnya* rendered by J with *trachtten zij te lopen,* (*maar*) *hare knieen knikken en hare beenen waren zwak* (*they attempted to walk, but their knees shook and their legs were feeble*). How could such a person be radiant ?

I think *mapway-pway* develops into its N.J. form in the word *por* or *pyoh.* Pigeaud's dictionary p. 478, gives *kaporan* as *uitgeput* (worn out), whilst G & R. II.215, gives *apor* as *slap in leden* (weak in the limbs). For the word *pyoh*[2], G & R. II.320 gives as explanation *een plotseling gevoel van zwakheid en onmacht door een schokkende aandoening* (a sudden feeling of weakness and inability caused by a disturbing mental impression). I believe the renderings given by Pigeaud and G & R fit exactly with the description of stanza 22.

XIX.34a *udarèn raṇa.* The literal translation is *gluttonous in fighting.* Hence my translation into *very good at fighting.* J's rendering is *was de buik* (*het centrum*) *in den strijd* (was the stomach (the centre) of the battle). Here again J's translation is bristling with contradictions. Ghaṭodhara's post is in the south, together with Mahāpārśwa, Prahasta is in the east, while Meghanāda's troops are in the west and north. Assuming that the enemy comes from the north, then Ghaṭodhara is the rearguard. The poet is playing with words here, the word *udāra* is used because it rhymes with Ghaṭodhara.

XIX.35b *wataṅan.* J renders it with *vergaderzaal* (audience-hall). I do not believe the soldiers are within the audience-hall, but outside in the royal square.

XIX.43a *binabak nya tan pātya ya.* I render it with *were broken off by them without difficulty*, because I assume that *tan pati* is the N.J. *ora pati* (not very

[difficult]). J is not sure of his translation which reads *werden door hen afgebroken zonder einde* (were broken off by them endlessly).

XIX.44a *Kośala.* I regard it as a proper name, the name of the mother of Rāma. J renders it with *om zijn heil te bewerken* (to bring about his welfare).

XIX.46a *tibā ri harĕpan nira.* I render it with *coming from the other side......fell in front of him......*, whilst J's rendering reads *voor hem vielen* (in front of him fell). The difference I want to put forward is, that everything mentioned after these words comes from the side of the demons.

XIX.48d *pamuji.* J renders it with *gunstige uitlegging* (favourable interpretation), with the remark that it is the most suitable rendering in the context. I prefer to translate it into *prediction,* based on the fact that *puji* has also the connotation of prayer, hope or any mental condition to sustain hope.

XIX.57. I cannot follow J's translation, and therefore cannot judge whether it is an alternative rendering to mine.

XIX.58d *wĕnaṅ śumikṣāṅ sarāt.* The word *śumikṣa* derived from *śikṣa* is rendered by J with *beheersen* (to control, to dominate, to rule). I render it with *to impart knowledge to ...*, because the poet wants to explain that Rāma is so wise he can teach even the apes, who by nature are thoughtless and dumb. Also the lexical meaning of *śikṣa* is *to learn or to teach* (see MW, p. 1070).

XIX. 59a *patih.* The word *patih* in this context does not mean *patih* (prime minister) as the translation of J suggests, but it means *obedient,* like the word *patih* or *patuh* in B.I.

XIX.62a *kobhayan* (imminent). J renders it with *dreigend* (threatening, imminent) but remarks that he is not sure of his translation. G & R. I.196-7 explains that *ubhaya = tijdsbepaling, bepaling van een zekere tijd waarop iets zal plaats hebben* (a fixed time; the fixation of a certain time whereupon something will happen). For the word imminent, *the Concise Oxford Dictionary,* p. 593 gives the following explanation: (of events, esp. dangers) impending, soon to happen. I believe the rendering of *kobhayan* with *imminent* is herewith fully justified.

XIX.68a *kahundula* (bulging out). J notes that his translation of the word *kahundula* into *aansluiten* (to join, to link up) is not certain. I render it with *slightly ahead,* based on the meaning of the N.J. word *ondol-ondol,* which is *oppuilen* (bulging out). See G & R. I.33.

XIX.71c *langala* (weapon in the form of a plough). This weapon is still known in the Javanese shadowplay as the weapon of Balarāma. It is a kind of lance with a hook, looking like the *aṅkuśa* (a hook for elephant's drivers). J renders it with *ploegijzers* (ploughshare).

XIX.73. The translation of J resembles the battle itself, confused and senseless.

XIX.75b *mamrěkěsět*.. J remarks that the meaning given in the dictionaries for *mamrěkěsět* (*wringen* = wring, twist, writhe) does not fit the context and renders it with *besprongen* (to pounce on). I think *to twist* (the necks of the demons) is suitable. This way of killing enemies is still well-known in the shadowplay today and is usually ascribed to Ghaṭotkaca, the super-hero son of Bhīma.

XIX.79. I think J is in trouble with his translation here and at other parts, because he uses the plural form, e.g. in the first two lines of this stanza. Whilst grammatically it is not incorrect, the picture created is somewhat artificial, e.g. like in dance, where a group of monkeys and a group of demons were doing the same movements in accordance with the *gamelan* and rhythm. I prefer to picture war-scenes like this as performed by the *dalaṅ*, e.g. one monkey against one demon in sequence. Though performed in this way, the reader or the onlooker still gets the impression that the actions are taken simultaneously and on the same battle field.

XIX.84. Concerning the reading of *hitu* into *hita* and *mutu* into *muta*, see my article titled "*The word taji in the Rāmāyaṇa Kakawin*", in *Studies in Indo-Asian Art and Culture*, vol. I(1972).243-52. See also my alternative translation of this stanza in the same article.

XIX.87b *haywa hīna* (let it not be in disgrace). J seems to disregard the meaning of *haywa* (do not, let it not be) but sees it as a derivation of *hayu*, (*goede*; *schoone*), and produces a hardly conceivable translation.

XIX.91c *paměněr*. The base-word is *pěněr* (straight). The literally translation of *paměněr nya* is *the straight way that leads to it*.

XIX.95b *ṅuni-ṅuni* (moreover). J's rendering of the word *ṅuni-ṅuni* with *vroeger* (formerly) is totally incorrect. *Nuṅi* is the word that means *formerly*.

XIX.97d *asiṅ ata sādhyā niyata kasiddha*. Literally the translation should be: [but] if there is a will, surely [everything] will be obtained.

XIX.100. J's translation has no sense at all.

XIX.101d *inudhahanya.* J understands it as derived from *udah* which is quite wrong, because the base-word is *udhani* (conscious). This form can be found again in XXIV.46c *mudhanyana manah nikaṅ durjjana.* J does not comprehend this line correctly either, since he analyzes it into *muda-nyana*(?) (*dwaasheid*=*foolness*).

XIX.105a *gĕlānèkaṅ mūrkka.* J seems to render *gelāna* with *uitgeput* (exhausted), whilst I render it with *to be in trouble.*

XIX.115ab *lāgi lĕkasan.* J is puzzled by these words, because he does not read further. The reading should be *lāgi lĕkas an kasanmata* etc. *Lĕkasan* is joined in this line, because of the application of the *yamaka.*

XIX.120c *katubab iṅ tĕbĕṅ* (to fall against the banks......). J follows Van der Tuuk's faulty reading, who takes *tubabiṅ* as the base-word.

XIX.127c *maṅasulāsa liṅa.* J remarks that the word *ulāsa* cannot be found in the dictionaries and proposes to read it as *ulā saliṅa.* I would read it as *maṅasula-asa-liṅa, maṅasula* is derived from the secondary base-word *kasula*, which in turn is derived from *sula* (or *śula*).

XIX.129a *sawaṅèh t-ajar sakawĕnaṅ.* I render it with *nothing else could be seen,* though literally it should be *nothing else could be said.* J is puzzled by the word *tajar* and notes that Van der Tuuk explains it as *papacĕk*(=*bezeerd*— wounded), hence his translation.

XIX.131a *cĕṅĕl ikanaṅ prawīra pinugut umulat malĕlö.* I cannot understand J's translation which reads: *De halzen der helden, die afgesneden waren, keken uitpuilend.* I do not dare to translate it even.

XX.8ab *bajra.* The word *bajra* occurs twice, once in each line. J renders both with *diamant* (diamond). I hold the view that here the poet wants to play with words, so although using the same word, he has two meanings in his mind, namely *steel* and *weapon.* I do not use diamond because usually the material used in manufacturing weapons is *steel,* not diamond.

XX.9b *mo tiba mo kasuṅsaṅ.* I understand *mo* as *moh* in N.J. meaning *do not want.* In another context *mo* seems to mean *to want,* as in the B.I *mau.* In Oldjavanese words which have two opposite meanings are frequently found, e.g. *arddha* can mean *very*, but also *half* or *slightly*, *yaya* can mean *perhaps* as well as *certain*(ly). J's rendering is very difficult to explain.

XX.12d *yan mèh prāptā ṅ pāda niṅ wwil Prajaṅgha.* I understand the situation as follows. Prajaṅgha is using his leg as a weapon, while Sampāti (the monkey) is armed with a club. So, when Prajaṅgha's "weapon" comes near, as a matter of course, Sampāti evades it. J. does not see the significance of the story of Prajaṅgha's legs because he thinks the legs are comparable to a diamond, thus a kind of jewel.

XX.15a *dakṣa.* J regards the word *dakṣa* as a proper name, thus according to him, there are three demons mentioned here, but if we read further where both Sphuṭadakṣi and Pratapanākṣi were killed (st. 19), there is no mention of Dakṣa, which means there is no demon of that name. Likewise, with Drĕṣṭiwiṣa. Both words, *dakṣa* and *drĕṣṭiwiṣa,* are the faculties of Sphuṭadakṣi and Pratapanākṣi, who are dexterious and have poisonous glances, meaning that their glances can harm.

XX.17c *sira Bahnitanaya apuy sakala* (he was the son of god Bahni and a manifestation of fire). My reading is based on the story that the gods have descended to earth in order to assist Wiṣṇu, who incarnates as Rāma to kill Rāwaṇa. The N.J. version of the descent of the deities to earth in the form of monkeys is very amusing but unfortunately, not frequently performed as a shadowplay. Perhaps it is rather embarrassing to the gods and the Javanese feel rather remorseful about it. Anyway the stories of the Rāmāyaṇa are not very frequently shown as a shadowplay performance in the region of Surakarta.

XX.35a *ri saṅ Indrajit.* J assumes that *ri* has its ordinary meaning as a preposition, but in fact *ri saṅ* here originates from *ra saṅ* (honorefix particle). In N.J. poems *ri saṅ* is spelt as one word, as is still frequently found.

XX.38. The defeat of Indra can also be found in the Uttarakāṇḍa. See e.g. M.L. Sen, *The Ramayan* III.317-8.

XX.52c *padèwāharan.* The reading above is based on mss. BCDE. K's reading is *padèwāgaran.* I am doubtful which to choose, as *padèwāharan* means *a place to bring offering to the gods,* whilst *padèwāgaran* means *the house of the gods.* J. remarks that the word *dèwāgara* is not found in the dictionaries. If he looks for *agara* in M.W., p.4, he will find that *dèwāgāra* is synonymous with *dèwagrĕha* (temple). Considering that Indrajit's temple is in fact not a building, but a sacrificial ground called Nikumbha or Nikumbhila, I choose *padèwāharan.* (See M.W. p. 544).

XX.53. All the weapons and might of Indrajit were obtained when Indrajit made sacrifices to Mahéśwara at the Nikumbhila sacrificial ground. See M.L. Sen, *The Ramayan*, p. 313-4.

XX.62d *tulya sawaṅśapatra patita ṅ hati ya ta kumĕtĕr* (their hearts trembled like a bamboo-leaf floating in the air). J. renders it with *alsof het op reet gavallen was, sidderde hun hart* (as if falling on a reed, their hearts trembled). I think the comparison in J's translation is not apparent.

XX.64b *mèh kami bhoga.* J renders *mèh* with *bijna* (almost) which is completely incorrect. The word *mèh* is the active form of the verb *wèh* (to give). Hence my translation.

XX.69b *tan hana śakti iriyya* (it has no strength). J seems to read *sakta* (fondness, attachment) instead of *śakti* (power, strength, might).

XX.78b *agoṣṭi.* J translates the word *agoṣṭi* into *beraadslagen* (to hold counsel). I do not think that it is the correct rendering as it does not fit with the following lines, in which they have a great feast and sex orgy. So I prefer to render the word *agoṣṭi* with *to give a banquet.* Besides, throughout the story it is apparent that the demon soldiers, even the high-ranking officers do not like councils. Finally I would like to put forward a quotation from the *kakawin* itself, namely: II.14b, as follows: *yāṅkĕn paḍahya nikanaṅ maninum magoṣṭi* (it is like the music of those people drinking and chatting). Kern renders it with *men zou het kunnen houden voor de muzick van wie in gezelschap een idrinkgelag houden* (one can take it as the music of those who with friends hold a drinking-bout).

XXI.4d *taṅan akwaṅ.* J says that his translation, *hare handen waren verstijfd* (her arms were stiff), is based on K's notes in G & R dictionary. I think K is correct, J does not need to be doubtful in this case. Poerbatjaraka in one of his lectures, which I attended as a student, explained that the N.J. form of *akwaṅ* or *makwaṅ* is *mĕkĕṅkĕṅ* (stiff).

XXI.6c *hulunta.* J renders it with *uw hoofd* (your head), obviously thinking that *hulunta* is derived from *hulu* (head) + nta (your), instead of *hulun* (servant, slave, maid) + ta (your).

XXI.8c *ndi paran [n]i takut[+]a* (where has your fear gone). Apparently J has regarded *ndi paran* as synonymous with *aparan* (what), which is not correct.

XXI.10c *kita rāmā kitādidèwataṅku.* J regards the word *rāma* here as a proper name, which puzzles me. I do not think Trijaṭā would regard Sītā as Rāma (Sītā's husband), and in my view *rāma* in this context should be seen as a derivative of *ra-ama* (father).

XXI.11a *paṅĕbananaṅku.* J incorrectly renders it with *zult door mij beschermd worden* (would be protected by me), while the correct rendering should be *my matron, my refuge* etc.

XXI.16a *dĕliṅ.* J renders it with *opende hare ogen niet* (did not open her eyes). Apparently he confuses *dĕliṅ* with *dĕlĕṅ* (to see). G & R. I.596 explains *dĕliṅ* as *ujar, ucap* (to say). Hence my translation.

XXI.22a *anèka taṅ wrè.* J renders it with *verscheidene apen* (several apes) which is not in accordance with the story, because in the story it is not only *several apes,* but *all of them.* So the translation should be *not once the apes.* I render it with *the monkeys......many times.*

XXI.29. My translation differs very much from J's, but I cannot explain the differences.

XXI.34a *bĕṅaṅ.* J's translation reads *haar mond stond open* (*her mouth was open*), apparently based on the meaning of the word *bĕṅaṅ* which he understands as *bĕṅgaṅ* (to split, to crack). As that state (mouth open, eyes cast down, etc.) has been mentioned in the preceding stanza, I look for another solution. In N.J. there is a word *bĕṅoṅ* or *biṅuṅ* (dumbfounded) which I believe to be the younger form of the word *bĕṅaṅ* here. See G & R II.773. The N.J. meaning of the word *bĕṅaṅ* is syphilis.

XXI.41bc *ta molah.* J translates lines b and c as follows: *Onafgebroken bewogen zich hare verslapte handen. Onbewegelijk sloot zij hare oogen.........* While in line c, J says *bewogen* (moved), in line d, he says *onbewegelijk* (not moving). How can Sītā be moving her hands while she is not moving. This kind of discrepancy very often lead to misunderstanding. In some cases it is not J's fault, as he allowed himself to be led astray by the poet, who plays with the meaning of the words.

XXI.44a *tuntun ni huripku* (the one guiding my life).
J. renders it with *de draad van mijn leven* (the thread of my life).
c. *tulya bandhana* (like a rope tight[ly]).

J. renders it with *als een touw en een band* (like a rope and a band).

d. *mataṅ nya tan hilaṅa* (so that it cannot get lost).

J. renders it with *waardoor ik niet stierf* (the reason why I am not dead).

These differences in approach and understanding produce the most divergent translations.

XXI.51d *agöṅ pwa harṣa nya mawās ta yan [n]alah* (if they are too happy, clearly they are near their downfall). J. apparently sees in *n alah*, into which he renders *hij overwonnen is* (he was defeated), the *n* (personal pronoun of the third person, sing. or plural) referring to Rāma. I rather believe that *n* here refers to the demons.

XXI.53d *tamak [k]antunė kita* (I too will not stay behind). J. translates the phrase into *dan zal ik niet blijven bij u, vrouwe* (then I will not stay with you, my lady). If J is correct then there is no truth in Trijaṭā's words that Sītā is her wishing-tree, her temple etc. I firmly believe that J's translation does not find support in the text.

XXI.55d *waṅśasthiti*. J renders the word *waṅśa* with *bamboehuis* (bamboo house), because he is apparently influenced by the name of the metre. In fact the word *waṅśasthiti* while referring to the metre *waṅśastha*, means the condition of a family. See MW, p. 910. Hence my translation.

XXI.64a *hana kari gamaṇā bhaṭāra Rāma pějaha......* J renders *gamaṇā* with *redmiddel* (means to deliver). MW on p. 348 gives the meaning of the word as *gamaṇa* a.o. foot-marks. Hence my translation into *a sign* or *something that leads to*.

XXI.65a *upahatā*. Apparently J reads it as *upahantawya* instead of *upahata*, hence his rendering with *gedood zou worden* (will be killed). See MW. p. 211 for *upahata* and p. 212 for *upahantawya*.

XXI.85d *ratoddhata*. J renders it with *uitgelaten van vreugde* (elated with joy). I regard *ratoddhata* as being composed of *rata* (joy) + *uddhata* (anger, sorrow). Hence my translation into *joy and sorrow*. On the other hand there is a possibility that the poet had in mind the word *rudita* which means *sorrow*, because the N.J. word is *rudatin* (See G & R I.336), but because the metre he wanted to refer to is *ratoddata*, and he needed a four syllabic word, he had no

choice but to take it. If it is true that he had in mind the word *rudatin* (sorrow) then it is more appropriate in connection with the word *yadyapin* (though), and the translation would be *though in times of sorrow.*

XXI.93. There is a mistake in the numbering of stanzas in K's text, namely from no. 92 directly to 98. Stanza no. 98 should be stanza no. 93 and so on. J has noticed this, but wonders whether there are some stanzas missing. This is one of the reasons why I doubt if J had a ms of the RK when he translated the *kakawin,* as he once claimed in some of his notes.

XXI.98b *agati.* The dictionary (MW p. 4) gives as meaning *without resource, helpless.* Hence my translation into *could not go anywhere else.* J seems to have in mind the N.J. meaning of *gati* (mind) and renders *agati* with *radeloos* (at one's wits end).

XXI.103c *ryyak* froth (of water). J renders it with *stroom* (current), perhaps also *of water,* but perhaps he has in mind a current of electricity, because the word *stroom* is followed by *en een bliksem flits* (and a flash of lightning.

XXI.106d *bali kari wĕnaṅa.* The number of the stanza in K and J is 111. J expresses his uncertainty on his translation which reads *doch hoe zou hij overwinnen* ? (but how would he win ?). In my view, J is influenced by the word *mĕnaṅ* (to win), while *wĕnaṅ,* though still very closely related to *mĕnaṅ,* can mean *to be able to, capable of, have the power to.*

XXI.112d *sojartatah yat uliha laku ta.* The number of the stanza in K and J is 117. Here is another literal rendering which misses the correct meaning, as stated by Poerbatjaraka. J renders *sojartātah* with *al uw woorden* (all your words), whilst in fact *sojarta* is just another form of *sājña haji, sojar mpu* and the like, which usually means *at your service my lord, all that you wish, well* etc.

XXI.114d *paṅliṅganta hati mami malilaṅ.* I render it with *as a token of our sincerity to you,* based on MW p.901 in which *liṅga* is explained as *token, symbol.* I find this meaning more suitable than J's rendering which reads *uw beeld is helder in ons hart* (your image is clear in our heart).

XXI.115d *tādè mātya ṅ pinakahulun usĕn.* I render it with *let us be slain in a moment.* J seems to misunderstand the word *yapwan* in line c, because he renders it with *al* (although), whilst its correct meaning is *if (however).* This mis-

understanding leads him to assume that *mātya* means *to kill* (*dooden*) rather than *to die* (*sterven*). He should also consider the following stanza, which begins in his translation as follows *als wij allen vernietigd zullen zijn* (when all of us have been killed).

XXI.120b *cihnān nyāmbĕk mami juga mapagĕh.* I render *ambĕk mami mapagĕh* with *our firm decision, our firm resolve*, whilst J. translates it into *mijn gemoed is gerust* (my mind is at ease).

XXI.122d *surat.* J renders the word *surat* with *teekening* (picture), but remarks that he does not understand the phrase *kadi ta surat* clearly. He says *surat* can mean *manuscript, image, picture* etc. In fact the phrase is frequently found in Oldjavanese stories in various forms, e.g. *kadi tapĕl, kadi tugu* etc. I render this word with image in the sense of statue, which implies that the monkeys do not utter a sound or move a muscle either.

XXI.126-147. This kind of reminder can also be seen on other occasions of Wiṣṇu's incarnation, e.g. when he incarnated as Krĕṣṇa and plunged into the Jamuna river where he then was coiled around by the Kālīya, Balarāma spoke to him as follows: "Divine Lord of the Gods, why do you exhibit this human frailty? Are you not aware of your divine essence? You are the navel of the universe, the support of the gods, the creator, destroyer, and guardian of the worlds. The universe is your body. These who have been your relatives since your descent to man, the cowherds and their wives, are overwhelmed with despair. Have mercy on them! You have played the babe and the boy; you have enacted the human weakness. Display now your infinite power; arise and conquer the might fiend." Read with this quotation as background, the RK passages will appear much clearer. See: (1) H. Zimmer, *Myths & Symbols in Indian Art & Civilization*, p. 84-5; (2) M.E. Noble and A.K. Coomaraswamy, *Myths of the Hindus & Buddhists*, p. 226-8; (3) P. Thomas, *Hindu Religion, Customs and Manners*, picture 42 opp. p. 19.

XXI.128. The whole stanza is very difficult to understand, without knowledge of similar events in other stories, as mentioned in the preceding note. The keyword here is *prabhu* in the sense of the Lord, the Master, the most powerful, the Omnipotent. It is almost similar in form with the hymns of the Upanisad. Hence my translation. I cannot comment on J's translation.

XXI.132c *makara riṅ[ṅ] iwak yan adĕmit.* Here we find a statement that the *makara* is a small fish (*iwak adĕmit*). It is in fact the *prawn*. See my article, *Makara*, in the *Relung Pustaka*,......

XXI.134a *mañadĕg.* I do not know what J has in mind when he renders the word *mañadĕg* with *heersers* (rulers), whilst obviously what is meant in the phrase is *monsoons.* I must admit that the word *mañadĕg* can mean *heerser* (ruler, king), but it is unthinkable to regard a monsoon as a king. The translation of J. and mine in the following stanzas differ quite a bit and are difficult to analyse.

XXI.140c *Prahlāda.* The daitya Prahlāda is the son of Hiraṇyakaśipu. Prahlāda was an ardent devotee of Wiṣṇu, and very much hated by his own father Hīraṇyakaśipu. Hīraṇyakaśipu once was told to kick Prahlāda in the face, as Rāwaṇa did to Wibhīṣaṇa. In fact Rāwaṇa is the incarnation of Hīraṇyakaśipu. As Hīraṇyakaśipu can only be slain by Wiṣṇu likewise also Rāwaṇa. See Monro, *Stories of Indian Gods & Heroes*, p. 108-19.

XXI.141a *waṣaṭ swāhā kitātah pawĕh.* J renders the word *pawĕh* with *geschenken* (gifts), apparently without considering the meaning of the words *waṣaṭ* and *swāhā*. *Waṣaṭ* is an exclamation uttered by a *hotṛ* priest at the end of the sacrificial verse (MW, p. 930). *Swāhā* is an exclamation used when performing oblations (MW, p. 1284). So *pawĕh* should be understood here as oblations, offering etc.

c. *cala.* J is not certain with his rendering which is *bedriegelijke spelen* (false games). Once and again it is mentioned in the RK that Fortune is very unstable (*śrī ya bwat cañcala* X.34bc) so gambling (*dyūta*) is called the game of fortune. Hence my translation.

XXI.142. Concerning Krĕṣṇa slaying the demon Kaṅsa, see Hariwaṅśa. Concerning Arjuna killing Duryyodhana, the Bhāratayuddha relates that it was Bhīma who did it.

XXI.152d *indrajāla.* My translation of the word *indrajāla* into illusion is based on MW, p. 166. J renders it with *list* (trick).

XXI.168c *lumbu wwé.* I render it with *water rhubarb*, a type of rhubarb which grows on the banks of rivers, ditches etc. J regards it as a *dwandwa* compound.

XXI.177. The movement of Hanūmān reminds me of the movements of a *kebyar*-dancer or *baris*-dancer in Bali. See e.g. (1) M. Covarrubias, Island of Bali, p. 232-5, and p. 230-2; (2) J. Coast, *Dancers of Bali,* illustration of

Sampih dancing the Kebyar dance; (3) B de Zoete, *Dance and Drama in Bali*, p. 232-41.

XXI.179d. In prose this line would read *sira mahyun umahā mahĕm yaśa riṅ praṅ* (he badly wants to build up fame in battle). J renders *mahĕm* with *beraadslagen* (to negotiate), and the unfortunate result can be seen in his translation which reads *maakte hij zich gereed om terug te trekken* (he prepared to withdraw) which, if my understanding of J's translation is correct, is not true. Hanūmān stepped back only to evade the club of Dhūmrākṣa, who, failing to hit him, would be pushed forward by his own power and would lose his balance. At this critical moment Hanūmān attacked by hitting Dhūmrākṣa with the stone in his right hand.

XXI.192c *r-aṅsö ṅ Ākampāna* (he approached Ākampāna). The *r* in *r-aṅsö* stands for Hanūmān and J seems to overlook it with the result that in his translation, Ākampāna becomes the subject instead of the object.

XXI.193a *binuru-buru*. My reading is not supported by any mss., but purely based on the understanding that *binuru-ruru* means hunted by a deer, followed by another word also meaning 'deer', which does not sound very fitting. Also *binuru-buru* will be more suitable because it gives a more lively impression of the actions.

XXI.201c *kiriwili*. G & R I.433 explains the word *kruwil* as *klein stukje, brokje* (small things). I am of the opinion that this rendering of *kruwil* fits perfectly in the context *mas kiriwili* (small things made of gold, which can mean finery.) (See the Concise Oxford Dictionary p. 445). *calanāswaṅgāsama-sama* is derived from *calana+a-swaṅga+a-sama-sama*, meaning *calana* (moving)+*a-swaṅga* (no part of the body)+*a-sama-sama* (unequalled). This rendering also fits with the word *kiriwili* in the context. The notion which connects the word *calana* with the Javanese word *celana* (trousers) is not in accordance with the context of line c. which only mentions various kinds of *kuṇḍala maṇik* which are types of jewellery.

XXI.206b *aparan yogya nya kari lèn*. The literal translation would be *what else is better to do*. Hence my translation. J is not sure of his translation which reads *omdat het gepaste ervan elders achterbleef* (?). He has misunderstood the words *aparan* (what) which he renders with *omdat* (because) and *kari* (an exclamation) which he renders with *achterbleef* (rest).

XXI.207c *mwan byūha nyārddhacandrārddha kawĕtu ri tĕṅah saṅkè paṅaliṅa* ([and ordered his warriors to advance] in a battle-array called Ārddhacandra, with the main force in the centre with thrusting flanks.) J's rendering is very hard to follow, reading *zijne helpers traden vooruit en hunne slagorde, de Halve Maan werd gehaald uit het midden, van de zijden.* I do not have the courage to translate it.

XXI.211cd *yatna ṅ wrè......taṅgul taṅ rākṣasa etc.* J seems not to see the relationship between the two phrases and instead of the monkeys parrying off the weapons of the demons, they fell prey to the blows of the demons, though in stanza 210, it was stated that the demons were armed with swords, discs etc. whilst the monkeys were fighting with their bare hands, teeth, nails etc.

XXI.212. Here J begins with one *rākṣasa* fighting with a knife and ends up with two (*beiden* = both) *rākṣasas* being killed with their own knives. Also his understanding of line *b* raises some doubts.

XXI.216a *waṅkè niṅ wrè tatan lwir/malara mulat. etc.* J's reading is at fault here, because he appears to stop after *malara* instead of before, so that he translates *tatan lwir malara* into *alsof geen pijn voelen* (as if [the corpses of the monkeys] felt no pain). How can dead bodies feel pain, one may ask?

XXI.217c *yèko patih pati patih umatīkanaṅ rāt.* Here the manner of reading is also crucial. J seems to read as follows *yèko patih/pati patih/umatīkanaṅ rāt,* which he renders with *hij is de patih, het hoofd der patih's, die de aarde doodt* (he is the *patih*, the chief of the *patihs*, who kills the world). J should read the text as follows: *yèko patih pati/patih umatīkanaṅ rāt* (kill this prime minister, as he is killing the world). It should be remembered that Prahasta is known to the monkeys as the prime minister, and the reason that Sugrīwa orders Nīla to kill him is because at that very moment Prahasta is sowing death and destruction amongst the monkey-host, as stated in the foregoing stanzas (213-216).

XXI.222c *sambartakopama niraṅ kapi Nīla mègha.* It seems that J does not comprehend this line completely, as he could not place the word *mègha* and left it unrendered in his translation which reads *als de ondergang der wereld was de aap Nīlamègha* (the ape Nīlamègha was like the destruction of the world). The prose-order of this line is as follows *sambartakamèghopama niran kapi Nīla* (the ape Nīla was like the clouds/thunder at Doomsday).

XXI.225cd *tulyābhicāri ri siraṅ bahumantra siddhi, aṅhiṅ ikaṅ maṅabhicāra paranya tan lèn.* I render it with 'it was like spells applied to an expert of all kinds of formulas, the only person affected by the spells was the person employing them'. This is a comparison with those arrows which rebound and fall back on Prahasta's chest. J renders it with *het was alsof zij hem bedekken, die vele toover-formulieren kende en toovermacht had. Alleen hem te betooveren was hun doel, niet anders* (it was as if they covered him, who had known many magic formulas and had magical powers. Only to put spells on him was their intention, nothing else). It is obvious that there is no trace of the comparison mentioned above.

XXI.226a *kĕli-kĕlin.* It seems that J renders it with either *vermoeid* or *uitgeput* (exhausted) which are synonymous. G & R I.481 renders *kĕli* with *ėṅgal* (quick). Hence my translation into *soon.*

c. *atĭs.* J remarks that *atĭs* means *cold* and does not fit in the context, so he translates it into *langzaam* (slow). On the other hand I render it with *not hot,* in the sense of not dangerous, as *hot* can also mean vigorous, strong etc. (See Concise Oxford Dictionary p. 577).

XXII.7c *uyūyu.* J renders it with *zacht gekweel* (soft warbling of birds). In Surakarta and Yogyakarta there is a kind of *gamelan* (music orchestra) which is called gamelan *uyon-uyon*, consisting of usual Javanese musical instruments, but not as complete as in a *klènen̈an adi luhuṅ* which is usually held at great feasts in the courts. The *uyon-uyon* is the type of Javanese chamber-music which is enjoyed quietly, in contrast with the *klĕnèṅan* played at wedding feasts etc.

XXII.23c *tuli.* The word *tuli* here rendered as *tuli*-fish is also a suggestion of deafness as *tuli* means also deaf in B.I.

XXII.26. My translation differs very much from that of J, but very hard to explain.

XXII.33c *kāsihta* (your compassion). I render *kāsihta* with *your compassion,* as Kumbhakarṇṇa still talks by comparison. J on the other hand renders it with *uwe geliefde* (your sweetheart).

XXII.35a *sécchа nya tinūtanta atah* (you give in to all their wishes). J renders it with *al uw wenschen worden door u gevolgd* (you give in to all your wishes), disregarding *nya* as the third pers. sing/pl., genitive.

b. *taṇḍa*. J renders it with *vaandels* (banners), perhaps as a result of failing to see in *nya* (line a) as referring to Rāwaṇa's officers. I translate it into *attendants*.

c. *utpāta pati praṅ-praṅ ya.* The literal translation should be *they are the portents for* fighting and killing. J renders it with *voorteekens bestrijdt gij voortdurend* (you always fight the portents).

XXII.41. J overlooks the imperative mood in phrases like *kot pèt kot hayu* which becomes the main cause of the differences in the translations. See also my translation of this stanza in my paper: 'The Oldjavanese Rāmāyaṇa, its composer and composition', read at the International Rāmāyaṇa Seminar in New Delhi, December 1975.

XXII.42d *ṅ waṅ wuk turu turuṅ wuṅwakĕn.* All the mss. I use read *waṅbwakĕn* which does not make sense. J renders line *d* with *inderdaad zijt gij iemand, die diep slaapt en geeuwt* (indeed you are someone who is in deep sleep and yawns). I am indeed struck with amazement by the translation of J which sounds so incredible. How is it possible that a person in deep sleep could *yawn*. Usually one yawns because he is sleepy. If J really means what he writes here, nothing can be more insulting to the intelligence of the Javanese writer. On the other hand, the phrase *turuṅ wuṅwakĕn* or *turuṅ wuṅu* literary means *not yet fully awake*. In N.J. we have an expression, that is *ṅlindur* (to talk in the sleep). It also applies to someone who has expressed a strange thought or opinion, so that other people regard his view as a dream. In fact Rāwaṇa accuses Kumbhakarṇṇa of daydreaming or talking in his sleep.

XXII.43d *Kali.* My reading is based on mss. BCDE, and also supported by the metre. At this point it should be *laghu* not *guru,* as is the case when it is spelt ending with an *h.* This difference in spelling is the reason why J renders *kalih* with *en* (and).

XXII.53a *tar gĕlis ṅwaṅ wanèh.* J reads *ṅ waṅ* and renders the phrase with *niet snel een ander mensch* (not quick another person), whilst I read *tar gĕlis ṅwaṅ* (I am not easy to defeat) *wanèh*......etc.

nyāṅ awak carwa/pañcopacārā ika wruhta riṅ citra pañcayuda (your body [is the pot] in which to prepare the offerings, and the five oblations are your knowledge of the five ways of fighting). J renders it with *[en als het offer van] het lichaam, dat de vijf benoodigheden by het offer mogen strekken, dat is onze kennis van de*

heerlijke vijf wapens ([and as the offering] of the body, that might be used as the five types of necessities in the sacrifice, is our knowledge of the outstanding five weapons). Poerbatjaraka in *TBG.* 72.171, translates the phrase as follows: *ons lichaam als offerande en onze kennis [in het hanteeren] van de vijf soorten (?) wapens als [die, welke noodig is voor het hanteeren van] de vijf benoodigdheden [by het offer].* (our body as the offerings-dish and our knowledge [in handling] of the five types of weapons as [those needed in the handling of] the five necessities).

lilaṅ nitya etc. My translation and those of J and P differ widely and are very difficult to analyse, e.g. P renders Mahāwīrabhadréśwara with *de grote Wīrabhadra*, disregarding the word *īśwara* in the translation, while J sees in the word *raṇāṅgāṅganā* the word *aṅganā* which he renders with *vrouwen* (women) and which I find to be absurd. My translation on the other hand might not be perfect either. In my view *mahāwīrabhadreśwara* is a combination of M ahéśwara and Wīrabhadra, both forms of Śiwa. Wīrabhadra is a warlike form of Śiwa, so that it is very correct of Aṅgada to mention him as the godhead to be worshipped in the battleground. (See a picture of Wīrabhadra in P. Thomas, *Hindu Religion, Customs and Manners,* opp. p. 27). On the other hand, Śiwa as Bhadréśwara seems also to be known as early as 400 A.D. in Campā, as a Bhadréśwaraliṅgam was established at the sacred city of Mi-son by king Bhadrawarman I. Also a Bhadréśwarapati-liṅgam is known to have been desecrated by (Sumatran) Malays in the south in the eighth century. This fact is important because it is so close to the date of the RK itself. (See A.K. Coomaraswamy, *History of Indian and Indonesian Art*, Leipzig-New York, 1927, p. 196-7).

XXII.55b *śāstra hètu.* The literal translation of the compound word is *scientific logic/reasoning.* MW. on p. 1304 gives for *hètuśāstra* (reliance on the science of dialectics). Hence my rendering with *excellent instruction.* J on the other hand, after a remark on the spelling, renders it with *heilige geschriften* (holy scriptures).

XXII.64c *alapanta* (god of Death, Śaṅkara). The literal translation is *the collector of the end of life.* J refers to it as Kāla, based on KBW.

XXII.78a *wèt nyān durbbala baribin......* J renders it with *omdat hij zwak werd, raakte hij in verwarring......* (because he was weak, he became confused) which is completely in contradiction with the following line which reads *rustig wierp hij een scherpe lans* (calmly he threw a lance). How can a person who is weak and confused *calmly* throw a lance to his opponent ?

XXII.79a *huntu.* J renders as *zijne tanden* (his teeth) and his translation becomes preposterous. In my view *huntu* which is synonymous with *waja* derived from *wajra* (steel) does not refer to the teeth of Kumbhakarṇṇa, but most likely to the point of his lance which is made of steel.

XXIII.3d *inigit-igit.* Apparently J confuses the word *igit* (to threaten) with *gigit* (to bite). As a result his translation which reads *terwijl hij telkens gebeten werd* (while he was repeatedly bitten) becomes illogical. How can Rāma discharge an arrow at Kumbhakarṇṇa, if Kumbhakarṇṇa is at such a close range that he (Kumbhakarṇṇa) can bite Rāma repeatedly?

XXIII.11c *Mantaka - Samaramatta.* In this stanza J does not see Samaramatta as one of the *amaṅs* (guardians) of the sons of Rāwaṇa, though he understands Mattaka to be plural. He renders *samaramatta* with *uitgelaten in de strijd* (noisy in battle). In stanza 16, J introduces Samaramatta as one of the *amaṅs*, for the simple reason that he cannot do otherwise, because in this stanza it is stated that Matta is killed by Saraba and Samaramatta by Nīla. Yet he does not revise his translacion of stanza 11. Perhaps he is deluded by the preposition *riṅ*, which might be derived from *ri-ṅ* another form of *ri saṅ*, used for persons lower in rank. Another possibility is that *ri* which in B.I. becomes *di* in N.J. turns into *si*, as *d* and *s* are known to be interchangeable, e.g. *ra-hyaṅ—da(ṅ) hyaṅ—saṅ hyaṅ.*

XXIII.15. From J's translation it is hard to find out who is hitting who, e.g. *Pawana's zoon was in verlegenheid, omdat hij getrokken en gekweld werd door hem* (Pawana's son was in trouble, because he was dragged and tortured by him). The text reads *baribin ta saṅ Pawanaputra dė nya dinudut dinīna nira ya......*(Pawana's son was perturbed [treated like that] by him (*nya*—the demon); he (*nira*—Pawana's son) pulled at him (*ya*—the demon) and insulted him......). It is apparent that the fault lies in J's disregard concerning the distinctive meaning of *nya*, *ya* and *nira*.

XXIII.17b *kuda sèwu yèkana humi[r] ratha nya kadi parwwatādbhuta magöṅ.* J renders it with *duizend paarden trokken zijn wagen, als bergen, zoo wonderbaarlijk groot* (one thousand horses pulled his wagon, like mountains, so fabulously big). From the translation one can only deduce that the horses are extremely big like mountains, whilst the Oldjavanese text suggests that the wagon is so large like a mountain, so that it needs one thousand horses to pull it.

XXIII.21a *wekasankwa téki bapa* (at length this is my turn, father). J renders it with *laat mijn einde zijn, vader* (let it be my end, father).

b. *huwusěn*. The word *huwusěn* in line b is not rendered in J's translation, but the one in line c is rendered by *nadat* (afterwards). In fact *huwusěn* is the full form of *usěn* (soon, in a moment etc.).

XXIII.22b *duryyaśa hinśaka brata baka* (wicked murderers who made the vow of the heron). This phrase seems to refer to the story of the Pañcatantra of the heron which eats the fish of a pond, but is finally killed by a crab.

XXIII.23d *wimohanaśarāstra* (an arrow that causes perplexity to the enemy). It seems that in Oldjavanese and in Javanese it is called *aji sirěp* (see note about *aji sirěp*). In M.L. Sen, *The Ramayan*, III.313 it is called the *tamasi-maya*, which can produce darkness to confuse the enemy. As *wimohanaśara*, *adrěṣya tantra* etc., in my opinion, belong to the field of black-magic, it might have its source in the Atharwawéda or other sources dealing with such matters. The Atharwawéda, in *Sacred Books of the East*, vol. XLII, does not directly mention exactly the name *wimohanaśara*, but contains some battle charms to confuse the enemy. See Chapter V. The *wimohanaśara* is also mentioned in the Wirāṭaparwa, used by Arjuna to put the Kaurawas out of action. (See P. Zoetmulder, *Sekar Sumawur*, II.70).

XXIII.24c *adrěṣya tantra*. This spell was also obtained by Indrajit when he made sacrifices in the Nikumbhila grove. Besides making himself invisible, he also has an invincible bow, inexhaustible quivers and formidable weapons which he uses, in the following stanzas, to defeat the monkey host. See M.L. Sen, *The Ramayan*, III.313, and HPS. III.460-1.

XXIII.26b *aji sirěp*. This spell called *aji sirěp* in Oldjavanese, seems to be the *wimohana-śara* in the RK or the *tamashi-maya* in the Skt. Rāmāyaṇa (See M.L. Sen, III.313). In Java, people still believe that burglars make use of this kind of spell to put to sleep the owners of the house he wants to break in. There is mention of all kinds of spells and formulas in the Serat Cenṭini too. Usually the *aji-sirěp* is called *Aji Sirěp Běgananda*, a corruptive form of Méghanāda (Indrajit). See further: (1) J. Knebel, Amulettes Javanaises, *TBG* XL(1898). (2) Tawney, 'The Hand of Glory', *Kathāsaritsāgara*, III. 151. (3) S.P. Paku Buwono V, *Serat Cenṭini.*

XXIII.27c *tamar kĕlu masampar an sapu mata.* J renders *masampar* with *met over de borst gekruiste armen [zijne ogen wrijvende]* ([rubbing his eyes] with his arms crossed over his chest). I prefer to render *masampar* with *sitting crossed legged,* as *sampar* in N.J. always has connotation with the legs. I have the feeling that Wibhīṣaṇa must be sitting in a *yoga-āsana,* such as the *padmāsana,* and the like, while uttering the formula *dīpasañjata,* to keep himself alert. It is also more convenient to rub one's eyes with one's hands while sitting than while one's hands are crossed over one's chest.

XXIII.28a *aji dīpasañjata* (weapon of light). If *aji sirĕp* is known in Javanese literature, so far I have not come across *aji dīpasañjata* which seems to be a magic formula to counter the *aji sirĕp.* If that is correct then we might find a clue here to trace back its source, namely the white magic or even in the Atharwawéda too. I also render *dīpasañjata* with *formula of alertness,* as it keeps one awake/alert and free from drowsiness or sleepiness caused by the *wimohanaśara.*

XXIII.32a *Himagiri.* Himagiri (the peak of snow) is one of the peaks of the Himalayas. In Java, Himagiri (pronounced Imagiri) is the name of a hill where the princes of Surakarta and Jogyakarta (named after Ayodhyā) are buried. In the R.K. there are 4 herbs mentioned, these are *mohoṣadhilata* or *paramahoṣadhi, wiśalyakariṇī, mrĕtajīwanī* and *braṇitasandhinī,* whilst in the Skt. Rāmāyaṇa the fourth name is *suwarṇakaraṇi.* J marvels that this part of the story, Hanūmān's search for these herbs, is not found in the Bhaṭṭikāvya's translation of Leonardi (see e.g. p. 164-169).

XXIII.33d *narāryya.* J renders it with *den vorst* (the king) which obviously refers to Rāma. As in the RK the person who requests Hanūmān to look for the medical herbs is Wibhīṣaṇa— in the Skt. Rām, it is Jāmbawān— in neither case it is Rāma, I am of the opinion that *narāryya* refers to Wibhīṣaṇa.

XXIII.35a *pinatyan aturu.* J renders it with *gedood waren en geslapen hadden* (were killed and had been sleeping). On the other hand I regard *pinatyan aturu* as being synonymous with *pinatyan an aturu* (killed while asleep). Hence my translation.

XXIII.36d *saguṇèn raṇāngana* (as mighty [as his father] in combat). J renders it with *in alle listen in den strijd* (in all strategy of combat). My trans-

lation is based on the assumption, that the comparison of sons with father goes further than merely a physical comparison but also as in the expression *like father like son*. (See R. Goris, Storm-kind en Geestes Zoon, *Djawa*, 1927).

XXIII.41c *karatala*. J seems to confuse *karatala* (hand) with *krĕtala* (knife), and forgets that the monkeys do not fight with daggers, knives, swords and so on.

XXIII.54c *makana riṅ raṇa*. J seems to think that *makana* is derived from *makan* (to eat), so that he renders the above phrase with *om te eten op het slagveld* (to eat on the battlefield). Perhaps he is influenced by the exploits of Kumbhakarṇṇa who devoured the monkeys on the battlefield. But in the whole story, with the exception of Kumbhakarṇṇa, there is no evidence that the demons had eaten the monkeys. In fact *makana* is derived from *kan* (to be satisfied or pleased, to strive after). Hence my translation into *to be successful in battle*. See MW p. 248.

XXIII.56a *apan tahu turuṅ inamĕs* (they were experienced soldiers and were never defeated). J translates the phrase into *want zij waren bedreven, doch zij werden in de pan gehakt* (because they were skilful, yet they were wiped out). J misunderstands the word *turuṅ* (never yet).

XXIII.57c *ginulumi*. J remarks that *gulum* is a kind of weapon. I do not think so. The demons are said to be armed with shields and lances. I assume that *gulum* here is the strategy of fighting which is mentioned in stanza 55, and which I imagine to be carried out as follows: there are soldiers attacking the monkeys with missiles, to prevent them from advancing, the shields are used to protect the missile throwers and the lancers from the missiles thrown back at them by the monkeys, then slowly the demons close in (*gulum*) on the monkeys.

XXIII.58d *ta payag arawayan*. J's first reading of the phrase is *ta paya garawayan*, then he remarks that it should be read as *tapay agarawayan*, because he thinks that the demons become like *tapay* (a dish, J says) which spreads everywhere. I will concede that *arawayan* means to spread everywhere, but not *agarawayan*. Thus I read the phrase *to payag arawayan*, assuming the word *payag* is derived from *yag* (to shake), which in N.J. develops into *oyag* (shaky). I render the phrase above as *shaky and broken*.

XXIII.62d *ya tamatan patahĕn apulihan.* J renders it with *kon het niet standhouden en keerde terug* (it could not hold its position and retreated). I render it in a different way, in fact almost the opposite, as follows: *and because there was no wood, its attack could not be repelled,* in the assumption that the fire, because there is no wood, then attacks the monkey soldiers.

XXIII.65b *daṅu-daṅu bali kari balawān.* J remarks that *balikari* is not found in the Oldjavanese dictionaries. The word *kari* is an exclamation word. This is the main cause of J's difficulty, because he reads it incorrectly, but his guessing of the translation is close enough.

XXIII.69d *saṅ atahĕn* (the woodcutter). J renders it with *de eigenaar van den boom* (the owner of the tree). I wonder who. I render the *woodcutter* as Rāma, but I cannot say that Rāma is the owner of the tree-trunk (Rāwaṇa).

XXIII.71c *waruga.* It might be that the correct reading is *waraga* (name of a place) probably in the temple compound (See MW p. 922). J's reading is *waruṇa*, rendered by J with *gebouw* (building) and it seems that J reads it *waruga* also (see J's w.l., p. 519).

d. *iri pañarita nira.* Based on M.W. p. 389, I render the phrase above with *in his undertaking* which differs very much from J's rendering which reads *het beloop van zijn verhaal* (the course of his story).

XXIII.77a *tĕka ta umaṇḍĕm aṅrĕpa maṅaṅ ya maṅhrik aṅakar* (they came, and took position. Some were squatting, some lying on their stomachs, opening their mouths and roaring, expressing their eagerness to attack). J's rendering reads as follows *zij kwamen vooroververvallende, met open mond, klagende and krijsende* (they came falling headlong forward, with open mouths, they moaned and screamed). Taking it word by word the rendering cannot be said incorrect, but the image created is definitely different.

XXIII.78d *sakatĕmu dė nya dīna dinudut tĕwĕknya kawatĕk.* I render this line with *once they met, [one of them] will be slain or bereft of his dagger.* J translates it in a different way as *ieder, die zij tegenkwamen, was beklagenswaardig, zij trokken hun dolk en trokken die uit* (everyone, whom they met was doomed; they drew their daggers and drew them out).

XXIII.81c *akara-karā* (maimed). J renders the word *akara-karā* with *straalden* (shining), perhaps thinking that it is synonymous with *makarakata.* How-

ever, *straalden* is not in my opinion the suitable rendering. My translation is based on M.W. p. 1.

XXIII.84c *mahyāmūk ika saṅ Mahodara* (yelling loudly Mahodara advanced ......etc). J renders it with *Mahodara juichte en trad woedend* (Mahodara was elated and stepped forward furiously......etc.).

XXIV.3d *agnĕyāstra panah apuy pwa pamalĕs saṅ Rāma lĕs lina ya.* I render this line with *they were nullified by Rāma's arrow of fire which made them (the arrows of Rāwaṇa) disappear.* So it is apparent here that I render *ya* with *them* referring to Rāwaṇa's arrows. On the other hand J's rendering is as follows: *de Āgnĕyāstra of vuurpijl, het afweerwapen van Rama, verdween en ging weg* (the Āgnéyāstra or arrow of fire, the weapon of Rāma for defence, disappeared and went away). So according to J the arrow which disappears is Rāma's.

XXIV.8c *hĕman [n]ikuṅ Lakṣmaṇa* (look after Lakṣmaṇa). J renders it with *het is jammer van dezen Lakṣmaṇa* (it is a pity for this Lakṣmaṇa).

XXIV.10 *pöhīkaṅ kani.* The word *pöhi*, derived from *pöh*, in B.I. *pĕrah-i*, means *to sprinkle a liquid obtained by squeezing something on something.* Hence my translation of the phrase with *[and applied the cure] by sprinkling the water of the braṇitasandhinī] until the wound was healed.* J's rendering, *hij perste de wond uit* (he squeezed the wound out), is misleading.

XXIV.11a *māraṇa hilaṅ* (the wounded is cured). J's rendering reads *de dood is verdwenen* (the death disappears) is ambiguous.

XXIV.13. My translation of this stanza is also found in my paper titled 'The Oldjavanese Rāmāyaṇa, its composer and composition', presented at the International Rāmāyaṇa Seminar in December 1975 in New Delhi. Also stanza 134, 135 and 216.

XXIV.14c *mulat ta sira saṅ Daśānana sawismayāmaya-mayājayā nrĕpasuta* (Daśānana saw this with dismay, and it dawned on him that the prince would be victorious). J's rendering is *dit ziende was Daśānana verbaasd, dit houdende voor eene ziens begoocheling, dat de koningszoon zou overwinnen* (Seeing this, Daśānana was surprised, and regarded it as a delusion, that the prince would be victorious). The keyword for the difference is the word *amaya-maya* which J renders with *eene ziensbegoocheling* (a delusion), whilst I see it as something that becomes increasingly clearer to someone, referring here to Rāwaṇa's disbelief that Rāma

could win to the state that there is a possibility now, when Rāma receives a chariot from god Indra, which gives Rāma equal chance of winning.

XXIV.20a *kya.* J cannot find the meaning of this word in the Javanese and Oldjavanese dictionaries. I find it in the M.W. p. 318 with a cross-reference to p. 240. Hence my translation into *comet.* This rendering proves to be in accordance with the second metaphor.

XXIV.24. J remarks that perhaps the stanza is not original, because of the numerous repetition of words, and J thinks he translates this stanza half-heartedly, which is just a rendering of one word by another. This is also true for stanzas 25, 26 and 27.

XXIV.27b *śilīmukha.* J regards it as a proper name. I think it fits better in the context if it is rendered as *arrow.* See M.W. p. 1073. Zoetmulder in his book *Sekar-Sumawur* II.67 spells it *śilīmukha*, but on p. 68 Śilīmukha (with a capital Ś).

XXIV.29a *hanin umirir* (the wind blew softly). J renders it with *de wind blies daverend* (the wind blew thunderously) which is anachronistic with the rest of the sentence which reads *en de aarde was bedaard* (and the earth was calm). The word *umirir* is perhaps the older form of *sumilir* in N.J. The word *sumilir* is contained in a Javanese tune called *ilir-ilir*, all these words seem to refer to the gentle blowing [of the] wind. A tune from Celebes has the same theme. It is called *anin mamiri.*

XXIV.34-37. The translation of these stanzas is very difficult to compare.

XXIV.32. Perhaps this stanza contains the explanation of the picture of the phallus and vulva at the threshold of the door of the temple of Sukuh, and the legend of the test of the bride, because it symbolizes the mystical union of the divine, in other words the union between Śiwa and his Śakti. For further reading about Śiwa and Śakti see H. Zimmer, *Myths and Symbols in Indian Art and Civilization*, p. 137-48. A. Avalon: 1. *The Serpent-Power*, esp. p. 181-256. 2. *Principles of Tantra*, esp. chapter IX, Shiva and Shakti. F. Leeson: *Kama Shilpa*, 2nd ed., chapter III.

XXIV.38d *tuban.* I regard the word *tuban* as derived from *tuba* (poison). See G & R, I, p. 716-7. The phrase *kata*[2] *bĕrbisa* in B.I. fits also

in the context. J, rendering it with *waterval* (waterfall), might be influenced by the meaning of the word *humuṅ* which he renders with *bruischend* (roaring).

XXIV.41c *ri gön ni tan asihta gön galak alök hiḍĕp ni ṅhulun.* The difference in translation between J's and mine is explained in the reading of the text. I read *ri gön ni tan asihta/gön galak/alĕk hiḍĕp ni ṅhulun* (because of your lack of love and [your] great anger, my mind was very much perturbed), whilst J seems to read as follows *ri gön ni tan asihta/gön galak alök hiḍĕp ni ṅhulun* (*wegens uwe groote liefdeloosheid werd mijn toorn groot en werd mijn gemoed neerslachtig*— because of your lovelessness, I became very angry and my mind became depressed). The only reason for my reading as such is that there is no mention of anger on Wibhīṣaṇa's part, when he was kicked in the face by Rāwaṇa, as related in XIV.61, as follows:

Jāti saṅ sujana yar pinaribhawa, *nirwikāra sira dhīra tar akumĕl,*
tulya sāgara ikaṅ hati malilaṅ, *tar kĕnĕṅ gĕlĕ-gĕlĕh śuci satata.*

(the nature of a noble man when he is insulted, is that he remains composed and unworried. His mind is like the ocean, it is not polluted by filth and remains pure forever).

XXIV.43d *apan saphala saṅ Daśāsyār pĕjah* (because Daśāsya has died with honour). J renders it with *want Daśāsya verdiende te sterven* (because Daśāsya deserved to be killed). Perhaps J has in mind Wibhīṣaṇa's words, which blame Daśāsya for his own death, but it should be remembered that all those bad things Daśāsya has done causes only sadness and grief to Wibhīṣaṇa. I based Rāghawa's soothing words to Wibhīṣaṇa to Rāghawa's further elaborations, why Daśāsya died with honour, as contained in the following stanzas 44 and 45, especially these lines: "......He died in fierce combat. Whoever dies in battle he goes to heaven. You should not be in grief over him, because he died in great glory in the battlefield......"

XXIV.46c *mudhanyana manah nikaṅ durjjana* (make the evil minded demons aware of [their wrong deeds]). I regard *mudhanyana* as being derived from *umudhanyana* from *um-udhani-an-a.* On the other hand J seems to regard it as a derivative of *mudha* (*dwaasheid*—foolishness) which is incorrect.

XXIV.50d *pananḍa pada.* J reads *pananḍa paḍa* and renders it with *als een schat bewaarder* (as a treasurer). I prefer the reading as it is and translate *pananḍa* (something to signify) and *pada* (steps). I believe my rendering is more suitable and more likely.

XXIV.51b *apan hana bhaṭāra muṅgwiṅ sira.* I render *bhaṭāra* with *deities* (plural) whilst J renders it with *eene Godheid* (a godhead, singular). We must remember that in the following line it is stated that there are eight deities in the body of a king or in other words a king is the embodiment of eight deities. So it must be in plural.

XXIV.53a *brata.* J renders it with *gelofte* (vow) whilst I translate it as *meritorious act*, with the stress on *act* or *deeds*, because we will see in the following stanzas that it is not merely a vow, but actions are meant. See M.W. p. 1042.

XXIV.58b *taman panĕpĕnĕn panan mwaṅ inum.* J renders *taman panĕpĕna* with *zonder op te houden* (without restraint). My rendering is just the other way around, because I understand *pĕpĕn* or *pĕnpĕn* as *to take advantage of the opportunity while something last or to opportune in something.* Hence my rendering with *to overdo.* The phrase in N.J. for this kind of counsel in *aja ṅaji pupuṅ.*

XXIV.61cd *ya tūtana ya tū maṇiktékana ulah masĕsĕran ya sĕsĕran magöṅ.* Without an understanding of the underlying idea of the comparison of the pearl necklace, a satisfactory and meaningful translation of these lines is unthinkable. I refer to J's translation which reads *hij worde gevolgd als een juweelen halssnoer, dat schuift als een groote ring* (he is followed like a pearl necklace, which moves like a big ring). It sound senseless, illogical and proves meaningless, e.g. how could a necklace move like a big ring, how does a ring move? The absence of a note how little it might be which may reveal J's understanding of the line, make it the more obscure.

Below is an attempt to unravel the meaning of the pearl necklace. The size of the pearls is not the same, one is bigger than the other and so on till the smallest of them all, yet they form a complete unit. Another clue is the word *sĕsĕr* which means *to spin.* It is not the necklace that spins, as J's translation suggests, but the pearls. Hence my translation into like *pearls in a necklace.* The necklace is only to denote that the pearls form a unit, related one to the other in a certain system. The pearls spin. So in my mind the necklace is in fact an allegory of the solar system, in which the sun is the biggest, followed by its satellites of lesser size. In our case the sun is the biggest pearl which refers to the king.

XXIV.62cd *garit.* J renders it with *verticale streep tusschen de wenkbrouwen* (the vertical line between eyebrows). I am certain J means the *tilaka* (a mark

on the forehead of girls, made with coloured earth etc.) See M.W. p. 448. I am convinced with the translation here, because *tilaka* is also a kind of observance. The *cintāmaṇi* is a jewel worn on the forehead. M.W. renders it with *thought gem*, supposed to yield to its possessor all desires, which is in accordance with the attributes of Śiwa as the Supreme Deity. There might be a correlation between the *tilaka*, *the cintāmaṇi* and the *triwèṇī*, the point where the Suṣumnānāḍī meets the Iḍā and Piṅgalā nāḍīs, which is assumed to be located in the forehead, also believed to be the location of the *ājñācakra*. See: (1) A. Avalon, *The Serpent Power*, p. 322; (2) H. Zimmer, *Myths & Symbols* etc. In Oldjavanese literature, see *Dharmaśūnya* (the Philosophy of the Void).

XXIV.63d *wiśiṣṭa makuṭa.* J renders it with *wiens onderscheidingsteeken a kroon is* (one whose distinguishing mark is a crown). M.W. p. 990 confirms this, hence my translation into *king*. From stanza 63 down to stanza 86, there are differences in the translation which are hard to define.

XXIV.64a *masimsima samādhi.* To me there is only one explanation of this phrase, namely that *samādhi* is the means to obtain union *with god* symbolized here by a ring. Therefore *samādhi* is the keyword, meaning *abstract meditation* and *union* (See M.W. p. 1159).

XXIV.70c *pĕjah pwa kita duṣṭa mantun nikā.* J renders it with *bij uw dood blijven uwe slechte daden achter* (when you are dead, your bad deeds stay behind). Definitely it is not true. Were it true, then the dogma about *karma* is false. What is wrong with J's translation is that he regards *duṣṭa*, which he renders as *bad deeds*, as the subject of the sentence, whilst in fact the subject is still *wibhawa* (power) in line *a*. See Introduction about the relationship between the RK and the Nītiśāstra.

XXIV.74a *tat yojwala.* J suggests to read it as *tatwojwala* and translates it accordingly as *de glanzende waarheid* (the brilliant truth). I do not agree with him and maintain the reading as it is, and render it *be always open*, which means that even in sleep the king must always be alert.

XXIV.78d *asiṅ malahakĕn malālwat malit.* J remarks that he cannot translate the word *mala*. I render it with *opponent*, based on M.W. p. 792 which explains that *mala* means physical and moral impurities. These kinds of impurities are referred to in the R.K. as the enemies/opponents from within and without, e.g. in the following stanza. See the word *mala* (impurities) in stanza 85.

XXIV.87-126 are translated into English by C. Hooykaas in his article titled, 'The Paradise on Earth in Leṅka', in *B.K.I.* 114(1958). CH is the code used for C. Hooykaas. I could not suppress the impression that CH closely follows J. Stanza 100-107 is also translated by W. Aichele in *Djawa* 8(1929).

XXIV.91b *brata.* J and CH render it with *gelofte* and *vow* respectively, whilst I translate it as *act.* (See MW. p. 1042).

XXIV.92d *amalĕs.* J renders it with *wederom* (again), CH with *and took its former shape* and I render it with *as compensation.*

XXIV.93d *hidĕp nya maturu ṅūni pĕjah yāṅipi.* J renders it with *en verbeelden zich, dat zij vroeger geslapen hadden en gedroomd hadden, dat zij dood waren.* Translated into English we will get CH's translation which reads *they thought that in their sleep they had dreamed of being killed.* My translation reads as follows *they thought that they were asleep and dreaming when [actually] they were dead.*

XXIV.95a *sāmpun sampūrṇna sampat sira ratu sumilih Lĕṅkādīpa gahan.* J renders it with *nadat hij volkomen volmaakt was geworden, volgde hij op als vorst van Langka vermaard.* CH's rendering which reads *after [Wibhīṣaṇa] had been made completely perfect he succeeded as a king in Lĕṅkā renowned* is an exact translation of J's rendering. On the other hand my rendering, reading *[Wibhīṣaṇa] was perfectly installed as king and acknowledged throughout the kingdom of Lĕṅkā*; based on the assumption that the first part of the sentence (the installation of Wibhīṣaṇa as king) is referring to stanza 89, the second part is the recognition of the people outside the capital city. The word *gahan* (*vermaard*, renowned) refers to the fact that the people throughout Lĕṅkā had at least received the news of the succession.

XXIV.95b *saṅ hyaṅ bhūta. saṅ Guṇa. kādĕg sira mulat.* J renders *saṅ hyaṅ bhūta* with *de Opperwezen* (the Supreme Being). CH renders it with *gods, demons.* I regard it as a *dwandwa* compound, in the same meaning as *surāsura* or *dewadaitya.*

My reading of *saṅ* is m.c. and Guṇa is based on mss BCDEF. See *Kalangwan*, p. 462, no. 9, *śārdūlawikrīḍita.* K's reading is *sagana,* rendered by J. with *met de Gana's* and CH with *and demi-gods.* In my opinion *saṅ Guṇa* is the appropriate reading. Many times Wibhīṣaṇa is called *guṇawān* (the virtuous one) e.g. in stanza 98, a., only 3 stanzas further. In the New-Javanese literature (e.g. Serat Rama) or by the Javanese people, Wibhīṣaṇa is better known as Gunawan Wibisana.

kādĕg sira mulat. CH is at a loss in translating the last part of this line which he signifies with a note and question mark. J renders it with *zij zagen, dat hij geinstalleerd zijn* (they saw, that he was installed [as king]). The key-word is *kādĕg* which CH and J seem to give the same meaning as *adĕg* in *madĕg* before it. The Javanese equivalent for *kādĕg* is *ñjĕnĕr* and in B.I. it is (*berdiri*) *tĕrmangu-mangu*. Hence my translation into *to stand agape*.

XXIV.97b *aṅèl*. This word is rendered by CH with *uneasily*. The literal meaning is *worn out, tired, exhausted* etc., so that *manuk aṅèl* is a *tired bird*, hence my rendering into *resting*.

XXIV.98d *matwab*. I render *matwab* (belching) with *stomach-ache*, because in this case belching is usually the result of stomach-ache due to over-eating of *durians*.

XXIV.99d *somyāṅaway-away*. I render it with *beckoning kindly*, whilst CH translates into *nodding to each other*. In my imagination, the *śrigaḍiṅ* and mango flowers which are waiting for the bees to come, are beckoning them because they have stayed too long at the *aśoka* and other flowers.

XXIV.100b *milwāpĕs tèka ronyānipis amaya-mayā āpan maṇimaya*. Aichele renders this part with *a lotus of crystal*. In the story of How King Vinītamati became a Holy Man (*The Ocean of story*, VI.69 sqq) we find a story concerning a lotus of crystal in the lake of Mānasa.

XXIV.100d *mawa ṅ inak bogèṅ madhukara*. W. Aichele (W.A.) renders it with *voert het de zoete spijs der bijen met zich mede* (brought with it the sweet food aroma (?) along). I render it with *arousing the appetite of the bees*, based on the literally translation which in my view should read *bringing craving for good food to the bees*.

XXIV.101a *bumi kanaka*. I translate *bumi* into *nest*, as in Sundanese the word *bumi* means *house*, which is perfectly suitable in this context. CH renders it with the Gold country, perhaps he is thinking *suwarṇadvīpa* (the island of gold—Sumatra) or he takes it over from W. Aichele.

XXIV.104d *mahandodohi sakarĕṅ*. The literary translation is *intentionally turning away for a while*. CH renders it with *momentary show of indifference*.

XXIV.105. I cannot describe the differences in translation between CH's and mine. Aichele's can be regarded as a variation.

XXIV.106d *ḍarapati wĕlu wok yèkā pipi ruṣa*. *Ḍarapati* is a wood-pigeon

or ring-dove. I have translated the phrase above in accordance with the description of a ring-dove found in Webster's *Third New International Dictionary*, page 1958 column 3, which reads:

1. a common European pigeon (Columba palumbus) larger than the stock-dove or rock pigeon and having on each side of the neck a whitish patch and the wing edged with white.

2. a small dove (Streptopelia risoria) of South-eastern Europe and much of Asia that is related to the common turtle dove, is often kept as a cage bird, and is buffy with a black collar.

In my opinion the description of Columba palumbus is closer to that in the RK, although the dictionary mentions it as a common European bird, the idea concerning the bird might originate from the Ariers. Hence my translation. The word *ruṣa* gives the first clue. M.W. p. 886, renders *rūṣ—rūṣati* with *to adorn; to decorate*. CH's translation of *pipiruṣa* is based on F.H. van Naerssen's hypóthesis of the word *pipiruṣa* which van Naerrssen himself still doubted. Because of the nature of his perception of this word, CH puts a question mark after his translation. Aichele renders it with *terwijl hij met lokkende toon fluit* (while he emitted cries in teasing tones).

XXIV.107a *satwātūt buddhi satwa prasama tan asuwé ta wwaṅ nya mapalöṅ*. It seems that the juggling with the word *satwa* in the phrase *satwātūt buddhi satwa* has led CH astray. He even considered *buddhi satwa* as meaning *Bodhisattwa*. CH's reading of the word *ta wwaṅ nya* which he reads as *tawwaṅnya*, plunges him into confusion and forces him to put a question mark after his translation. Aichele's translation of the second part is also caused by his misunderstanding of the word *ta wwaṅ nya*. The description of this stanza reminds me of the description of the hermitage of the sage Kaṇwa, the father of Śakuntalā in the Ādiparwa.

XXIV.108a *moṅ taṅ moṅ*. Here also CH misunderstands the phrase which literally means *the tigers are no longer tigers*, in the sense that they are not wild and ferocious. In this stanza it is said that instead of chasing the deer, the tiger is gored by the deer and instead of roaring with anger, the tiger is crying out. The *camara* and *kañcil* are regarded as being the same genus by the Javanese author, as is also the case with other animals, e.g. *syuṅ* with *atat* etc. If a translator does not realize this fact, he will probably be confused. In my view the principle underlying this fact is similar to the usage of so many names for one person, e.g. Rāma is also rendered with Rāghawa, Raghusuta,

Raghūttama, Rāmabhadra etc, Hanūmān with Pawanasuta, Māruti, Bāyuputra etc.

XXIV.109sqq. Only by closely studying the behaviour of those animals in their natural habitat can a translator be inspired to make a good translation of these kinds of descriptions in the Rāmāyaṇa. Reading my translation and comparing it with CH's, one may wonder, whether we use different Old-javanese texts.

XXIV.122a *luṅ-luṅ*. I render the word *luṅ-luṅ* with *shoots of [creepers]*, whilst CH regards it as *a kind of bird*. The translation of the rest of the stanza is very divergent.

XXIV.123c *binturun*. J in his wordlist p. 405 renders the word *binturun* with *a type of bird*. Seemingly CH agrees with J, as he renders *binturun* with *binturun*-birds. I prefer to think of *binturun* as *a type of monkey*, since there are already various types mentioned in the foregoing lines e.g. *tukaṅ, wĕruk, woraṅ-utan* and perhaps also *binturun*. Also the following phrase which reads *yan turuṅ aturu-turu riṅ toraṇa maṇik saṇḍiṅ laṇḍak* (which descended from the tree and took a nap in the jewelled pavillion near a porcupine) seems to justify my guess. I must admit that the sight of a bird sleeping near a porcupine might be nice, but I insist that it is most unlikely.

XXIV.124a *tulyāśapatha*. I analyze *tulyāśapatha* into *tulya-a-śapatha* (as if they never curse one another, as if they never quarrel with each other). I render the phrase above with *as if expressing their fondness of each other*. CH's translation is inspired by his daughter, who apparently has read the book of Prof. A.L. Basham, *The Wonder that was India*, especially about the ordeal of the ploughshare. However, as a village boy, I grew up amongst domesticated animals, like goats, sheep, cows and buffaloes etc., and the above mentioned phrase only brings back pictures, buried and hidden away in the memories of childhood long, long ago. The translation of CH and J of the remaining two lines is almost beyond comprehension.

XXIV.125c *mĕnė tāṅ syāsa sinawuṅ*. J misses the word *tāṅ* in the translation or misunderstands it. Instead of a negation, *tāṅ* as a variant of *tan*, he understands it as a particle denoting emphasis. The word *tan* as such can also be found in stanza 108a (*moṅ taṅ moṅ*). CH's translation agrees with mine.

XXIV.129. J seems at a loss here. Apparently he has forgotten the treatment Sītā had experienced in the Aśoka garden, which was witnessed

by Hanūmān, Hence his incomprehensible translation, which he himself questions.

XXIV.134. See my translation of this stanza in my paper titled, 'The Oldjavanese Rāmāyaṇa, its composer and composition'.

XXIV.147c *apa tat.* I render it with *because,* whilst J renders it with *waarom* (why) which gives rise to the controversy in translation. See following note.

XXIV.148-153. The text of the RK at this part appears to be very brief in comparison with the Skt. version, so that many things are left out, creating misunderstanding on the part of translators of the RK. By comparing it with the Skt. version, BK. L, p. 183-5 and HPS. III.334-7, I consider that I am in a better position than J in this case.

XXIV.155a *hana sira.* J seems to read it *hanė sira* and regards *sira* as being second pers., sing. or plural, as evident in his translation which reads *die in u zijn* (who are in you). It is obvious that his mind still lingers on the *Hastabrata.*

XXIV.162c *dulĕg.* I render it with *distress,* whilst J translates it into *haat* (hatred) which in my view has no support from the text. There is no trace of hatred in the heart and mind of Sītā. She prefers to die on the pyre, because she wants to be reunited with Rāma in heaven. If she hates Rāma, because of his suspicion of her, most likely she will leave him, and not remain faithful.

XXIV.174cd *alān-alaṅ dènta dhumāraṇa ṅ prajā, apat[t] ala[d] dè nikanaṅ malānaput.* The literal translation is *there[will be] many hindrances for you in giving protection to the world, because you are bad, overwhelmed by impurities.* J obviously reads *alad* instead of *ala,* the *d* is only m.c., likewise the second *t.*

XXIV.176d *apan[n] ikaṅ karmma lĕwih lawan widhi.* This phrase is comparable with an expression in N.J. which reads *ajar kalah dènin dasar* (nature is stronger than education). However J renders *widhi* with Schepper (Creator), so that his translation reads as follows: *want de som van goede and slechte werken is machtiger dan de Schepper* (because the total of good and bad conduct is more powerful than the Creator) which is completely untrue.

XXIV.178a *mapāpa.* I render it with *miserable,* based on MW. p. 618, while J translates it into *slecht* (bad).

cd. *nareśwarāṅhiṅ sira liṅku uttama, tathāpi yar śoka nihan sirāpasah.* These lines are very difficult to understand. J's rendering is bewildering. I am of the opinion that Trijaṭā is hinting on Rāma's separation from Sītā. At that time Rāma, according to Trijaṭā, is the best man on earth. Hence my translation.

XXIV.182d *bhakti.* My rendering is based on mss. BEF. K's text reads *bhakta* and J renders it with *eten* (to eat).

XXIV.198a *rāma.* J regards the word *rāma* as a proper name, Rāma, whilst I regard it as a derivative of *ama* (father).

XXIV.200d *dampatī* (husband and wife). The reference to this form of Wiṣṇu is of course the form of Wiṣṇu as Arddhanarī, half Wiṣṇu and half Śrī.

XXIV.211b *apus.* In Javanese *apus* can mean *weak, feeble, not well.* J remarks that the meanings of the word *apus* in the dictionaries do not fit the context.

XXIV.214 *Yamunā ya wĕnaṅ mawĕh hayu*
ta-sibu buddhi ya śuddhi dĕ nika
tĕmu taṅ lwah agöṅ sunirmmala
ratu niṅ tīrtha pawitra Jāhnawī

(The river Yamunā is able to give you happiness. Take a bath there and your mind will be purified. Then you will come to a big flawless river, the king of holy rivers, the Jāhnawī).

The rivers Yamunā and Jāhnawī (Ganges) are indeed regarded as sacred and I strongly believe that the Oldjavanese poet does not only tell his readers, that if someone physically takes a bath there, their mind will be purified, because he knows that the readers of the RK which is written in Oldjavanese will not be able to go to India. What the *rakawi* wants to express is perhaps its symbol in Tantric mysticism, because the Yamunā and the Gaṅgā according to the *Sammohana Tantra*, are supposed to be the Piṅgalā and Iḍā nāḍīs. The Suṣumnā is supposed to be the Saraswatī river. Sometimes the Gaṅgā and the Saraswatī is reversed. It is said that these three nadis meet at one spot between the eyebrows, called *triweṇī*, where the *ājñā-cakra* is located. Then it is stated that *bathing* there (at the meeting-place of the three rivers =*triweṇī*) yields abundant fruit. A. Avalon expounds that by *bathing* there, is meant when the mind is suffused with a full knowledge of this *cakra*, great benefit is thereby attained

(*The Serpent power*, p. 322, notes no. 2 and 5 and p. 181-256). H. Zimmer states that the Ganges is said to be *sukha-dā* (bestowing prosperity) and *mokṣa-dā* (securing salvation). (*Myth & Symbols* etc., p. 110).

XXIV.216d *masibū syūh jĕnu kumkume susu.* J renders it with *zij wasschen zich erin en wrijven het blanketsel fijn en de curcuma voor de borst* (they washed themselves therein and ground the cream and curcuma for the breast). I get the impression here that J seems to have in mind that the girls of Ayodhyā come to the river to bathe and to make the curcuma and cream. However, the impression I obtain from reading the Oldjavanese text is that the saffron cream on the breasts of the girls, perhaps put there the previous night before going to bed, comes off, when bathing and because of scrubbing. This saffron cream then brings about the yellowish colour of the water. Hence my translation into *who bathe [so that] the saffron cream on their breasts is washed away.* See also my translation of this stanza in my paper, 'The Oldjavanese Rāmāyaṇa, its composer and composition'.

XXIV.218. In this stanza J lets Wibhīṣaṇa stand up and take the word, which is completely against logic. First, Wibhīṣaṇa interrupts the speech of Rāma, his superior and benefactor, which is not correct. Secondly in line *d* there is reference to the speaker being victorious. In the Rāmāyaṇa, the battle between Rāma and Rāwaṇa is never called the battle of Wibhīṣaṇa, so that it is impossible for Wibhīṣaṇa to claim victory. Thirdly, the message is intended for Bharata, who rules over Ayodhyā while Rāma is away, and whom Wibhīṣaṇa has never met.

XXIV.219c *t-udik manuṅsuṅa.* J remarks that *t-udik* is not found in the dictionaries. In fact *udik* is found to the present in the B.I., e.g. *pulang ke udik* (to return to one's place of origin). In this particular place *udik* means *to return via the same route.* Hence my translation.

XXIV.221b *mastawa.* K's reading is *maśrawa* and J notes that this word is not found in the dictionaries. My reading is based on mss BCDEF.

c. *kita kārwa ta liṅku māsiha.* The literary translation would be *hey both of you, have mercy, I ask.*

XXIV.224-225. My translation differs so widely with that of J., it is difficult to analyse. Likewise stanza 229-230.

XXIV.234a *katuluy.* The difference in translation here is brought about by the misinterpretation of the word *katuluy* on J's part. J obviously

understands *katuluy* as *worden voortgezet* (to be continued). In B.I. it would be *dilandjutkan*, whilst usually the equivalent of the word *katuluy* in B.I. is *terlanjur*. Here Wibhīṣaṇa wants to excuse himself for talking so much, or to justify his long talk, by the reason that he is in fear of being separated from Rāma.

XXIV.235. I cannot follow J's translation.

XXIV.240c Janārddhana. It seems incredible to see that Rāma and Sītā are compared with Janārddhana (Wiṣṇu) alone, while in the following line they are compared with Kāma and Rati. I feel that the poet juggles with words here, he might have had in mind Arddhanarī when he wrote Janārddhana, perhaps regarding *jana* as synonymous with *nara*. If this notion is correct then the comparison is perfect, because in line *b* Rāma and Sītā are said to be *dampatī*. See about this in stanza 200 d.

XXIV.242-260. Frequently there exists major differences in the translation of J's and mine, which are extremely difficult to explain. Wherever possible further notes will be provided.

XXIV.245b *payuṅ wyah*. J renders it with *een zonnescherm van watermoes*, which I do not know. Based on the word *wiyah* in G & R II.66-7, I translate *payuṅ wyah* into *ordinary umbrella* in contrast with the royal umbrella held by Nala. Also the colour of the umbrella which is blue-black (*wuluṅ*) indicates that it is not a ceremonial umbrella. See e.g. *The Ocean of Story*, II.263-72.

XXIV.246b *wawāṅirira mas* (to carry a golden fan). J's rendering into a batik pattern seems to me to be far-fetched. *Irir* is a fan according to G & R. I.117.

XXIV.248a *akurug ėraṅ*. J could not make sense of it. (See his note on p. 433, *BKI*.94/1936). My translation which reads *carried an armour with triangular patterns* is based on G & R. I.66. The *kotaṅ antakusuma*, a kind of armour which in the *wayaṅ* is worn by Ghaṭotkaca, the son of Bhīma, by which he obtains the ability to fly, is also believed to have this pattern. (See J.E. Jasper, "Tengger en Tenggerezen," II.217-8 in *Djawa*, 1927, afl. 4). According to Jasper, Sunan Kalijogo obtained a *kotaṅ antakusuma* from the prophet

Muhammed s.a.w., which up to the present is inherited by the princes of Surakarta and Yogyakarta.

c *Kĕsaraṅakusarānusirĕn drĕs*. The phrase *aṅakusarānusirĕn drĕs* must be understood as an adjectival phrase, such as *saṅ mabahu mawiḍaṅ* etc. J seems not to see it this way, with the result that his translation is very hard to comprehend.

XXIV.251a *sinta*. J regards it as a name of a girl. Whether he means Sinta, the Javanese spelling for Sītā, the wife of Rāma is not clear, but even so it is too ridiculous to imagine. M.W. on pp. 697, 1213, 1214 has a list of meanings of the word *sita*, and my translation is based on one found on page 1214.

XXIV.252b *mamisamaṅgamabhawa*. I regard this word as being a compound of *ma-wisaṅgama-bhawa* (the character of people who break up the marriage), in other words *the conduct of adulterors*. Concerning this seemingly misconduct see H. Zimmer, *Myths & Symbols*, p. 177-8).

XXIV.257c *tan hudāni ta hudān ira liṅku*. J seems to see in the words *hudani* and *hudan ira* as meaning *rain*, so that his translation reads *zijn regen was geen regen, naar mijne meening* (*his rain was not rain, in my opinion*). In my view *tan hudani* must be understood as meaning *not able to be seen, not able to be described, not able to be imagined*.

XXIV.258 *hāh hudan prabhu jugān pahayu ṅ rāt*. J's translation reads *O*! *De regen van een vorst verfraait de aarde* (O! The rain of a king beautifies the earth). In my opinion J cannot refer to Indra when he says *the rain of a king*; on the other hand, it is not clear who or what kind of king can claim rain as his property. My translation reads *Ah*! *The rain is the king amongst those [elements] which are capable of beautifying the world*. Different ways of reading the text produce this variation in translation or create misunderstanding.

XXV.2c *akon saṅ hyaṅ Agastī Jawa r-uṅgu*. My reading is based on mss. BCDEF. Kern's reading is *akon saṅ hyaṅ Agasti jala r-uṅgu*. There has been quite a controversy about this line, not concerning the reading of either *jala* or *jawa*, as the scholars concerned in fact do not consult the mss., but just relying on K's text, but about the action of the sage Agastya or Agasti or Agastin. See e.g. CH in *B.K.I.* 114.365 note 22. CH criticizes the translation of P. *(beval Agastya plaats te nemen in het water)*, in which he says that the text should read *uṅgwa* instead of *uṅgu* to justify P's translation. In that case the

metre will be faulty. I have the opinion that P's translation is alright, because usually after the word *akon* the verb following it are always given the a-arealis' suffix. If it does not occur in this particular place, it is only because the metre cannot comply with it. (See Zoetmulder, *De Taal van het Adiparwa*, p. 15). In the RK at least, I get the impression that *metre* comes before *grammar*.

The problem I would put forward here is of another nature. It is the choice between the words *jala* and *jawa*. After looking up the story in the Rāmāyaṇa of Wālmīki (HPS) and Bhaṭṭikāwya's translation by Leonardi, I could not find any episode in which Agastya was mentioned to stay in the water *(jala)*, only that on his way to the south he ordered the mountain Windhya to bow before him and stay that way till he returned. People mentioned that he went to the sea and never came back (see Sister Nivedita, *Myths of the Hindus & Buddhists*, p. 386-7). In the Sejarah Melayu there is also mentioned about a king called Suran, a descendant of Alexander the Great who descended into the sea, but in reality he went down to Palembang (Aftabul 'ardz) where he married the princess Mahtabu'l Bahri. (S.M. p. 15-8). In the case of Agastya we may assume that he too went down to Java and stayed there, because it is a well-known fact that statues of Agastya are found at several places in Central and East Java, dating as early as 760 A.D., when king Gajayana built the temple of Dinaya. This is well before the earliest date proposed so far for the writing of the R.K. which is placed under the reign of king Balituṅ (898-930 AD). Fortunately we also know that at that time the Prambanan temple of Lorojoṅgraṅ was built, where the statue of Agastya was placed in the southern niche of the main temple, and where on the inner side of the balustrade the story of Rāma was depicted. There have been some arguments against the RK being the text followed by the sculpturer of the Śiwa-temple. Deeper study of the story of Rāma in the Oldjavanese Agastyaparwa might reveal that this version might be the model used by the engraver(s). (See e.g. B.R. Chatterjee, *India and Java*, I.37). As Poerbatjaraka does not publish the text of the Agastyaparwa in full in his thesis, I would like to put some quotations from J. Gonda's edition of the Agastyaparwa to support the view that Agastya had indeed come to Java and stayed there. The text below is derived from Gonda's edition (p. 343), though the spelling and translation are mine:

hana sira siddha paṇḍita taruṇa, saṅ Drĕdhasyu ṅaran ira, anak bhagawān Agastya ṅaran ira, saṅ tumahap agra niṅ Windhyaparwata sambaddha, ri dé nyan ahyun[t] umunto dalan saṅ hyaṅ Aditya, saṅ pinakadidéwa, makakṣétra Yawadwīpamaṇḍala.

(There was a young but perfect pundit, called Drĕdhasyu, the son of the sage Agastya, who had stopped the top of the powerful Windhya-mountain to grow, because it wanted to block the route of the Sun-god, [Agastya] who was regarded as Ādidéwa (Śiwa), who had his hermitage in the region of the island of Java).

It should be noted that I read *umunto,* derived from *wuntu* (to block) instead of *tumunto* of Gonda. A mistake, either by the copyist or the transcriber is most likely, as the Javanese or Balinese letter *ta* is very much alike with *ha.* Further I would like to note that my translation of the word *makakṣétra* (to have a hermitage) differs from those of Gonda and P. My rendering is based on the story of the sage Baradah who is said to have his hermitage in a graveyard (*kṣétra*) of Lemah Tulis (See Poerbatjaraka, Calon Arang, *BKI.* 82).

p. 394: *hana saṅ Ilā naranya, anak saṅ Trĕṇawindu ṅaran ira, ikaṅ pinaka-siśya mami, matapa ṅkė Yawadwīpa maṇḍala......*

(There is another wife[of Pulastya] called Ilā, a daughter of Trĕṇawindu, who is a student of mine, who has a hermitage here in the region of the island of Java).

I use the above passage only to confirm the fact that Agastya is really believed to have stayed in Java and had established a religious school with students like sage Trĕṇawindu, which is also known in other Oldjavanese works, e.g. the Tantu Paṅgelaran.

On the other hand *Java* is also mentioned in the Rāmāyaṇa of Wālmīki, that is when Sugrīwa sent his troops to search for Sītā in the eastern region he said, among others: "O, dwellers in the woods, search carefully in all these places that are accessible by climbing and swimming and the Island of the Seven Kingdoms Yawa, also......etc." See 1. HPS. II.274. 2. B.R. Chatterjee, *Java and Sumatra in Indian Literature,* p. 22.

For further reading about Agastya, see: e.g. (1) Poerbatjaraka, *Agastya in the Archipel,* who has explored also other field such as *praśastis* etc. (2) J. Gonda, *Agastyaparwa, Brahmāṇḍa Pūraṇa,* and other works. (3) K.A.N. Shastri, Agastya, *T.B.G.* 76(1936).

XXV.4d *laradakĕn.* J renders it with *matig (uw vaart)*! (slow down!) CH criticizes the translation of J. sharply, because CH argues that Rāma is supposed to govern the Puṣpaka, not Sītā. CH then translates *laradakĕn* into *now it can be assuaged.* I find both translations unsatisfactory, as they overlook the

fact that Rāma's party stops at the lake of Pampā to take a bath. Yet I still can accept the translation of J., I go even further, to translate *laradaken* as *stop*! Unlike CH who sees in this order something wrong, namely as if Rāma does not govern (CH's word) Puṣpaka, but Sītā, I can see here, that it is indeed Rāma who controls the Puṣpaka. We must bear in mind that Puṣpaka is not an ordinary aerial car, but in fact a living being which can be ordered to stop or start.

XXV.5a *ta-sibu.* CH again criticizes J of overlooking the fact that *ta* is an abbreviation of *kita (BKI.* 114.365 note 26). In consequence of this finding CH translates *kita* into *us*, which I regret to say is unfortunate, because *kita* in Oldjavanese in most cases means the second person, except in very rare occasions, which I suspect to be a mistake on the part of later copyist. Besides, the *ta* in stanza 5a is in fact an imperative form, as is more obvious in CH's transcription *(t-asibu)*, no possibility at all to see the *t* there as first person plural.

The translation of the last two lines of this stanza is too far-fetched, both J and CH talk about the restoration of Ayodhyā by either Sītā or by Rāma and Sītā. Ayodhyā does not suffer at all either from the war in Lĕṅkā or due to the absence of Rāma. More than once Rāma has praised Bharata as being virtuous and an excellent ruler. As a matter of fact Bharata has improved the welfare of Ayodhyā.

XXV.7b *ri tĕpi-tĕpi nya.* By adding the word *river* in his translation without placing it in square brackets, CH creates a distorted picture. In fact he creates *a river* in this stanza. The particle *nya* here refers to the *alas-alas* (forests) in line *a*. And what is meant by *tĕpi-tĕpi ny alas* here, which I render with *boundaries*, is in fact parts of the forest where there are no tall trees. It can be a clearing or places where the trees do not grow too close to each other.

c. *rāga.* The word *rāga* also confuses CH. Apparently he thinks that *rāga* means *basket* as in B.I., but it seems here that *rāga* still has its Skt. meaning (colour, passion, desire, beauty. See MW. p. 872). Perhaps CH is influenced by the fact that the second *raga* is read by K with a short *a* in the first syllable, but if he takes into consideration the *guru-laghu*, then he will discover that the writer is compelled to spell it with a short *a* in order to obtain a *laghu*.

XXV.8b *patiga nya kapwa tinanĕm tanĕman.* J in his word list, p. 251, referring to RK. VIII.54, Nag. VIII.2 and other places renders the word *patiga* with *plaveisel, vloer* (pavement, floor). CH in *BKI* 114.366 renders *patiga* with *compound.*

In the above line it is impossible to render the word *patiga* with pavement or floor. In stanza 13d the phrase reads *ri sisi nin patiga,* and there is still a chance that *patiga* might mean pavement, floor, or compound or field as I suggest in my translation. The phrase in RK. VIII.54, reads *patiga nya markata manik makiris,* also might support J's rendering. I translate the word *patiga* in this particular line into *yard.* The phrase in Nag. VIII.2 referred to by J reads *patigan ika binajralĕpa maputih,* which is translated by Pigeaud into *its parapet is diamond-plastered, white.* (See *Java in the 14th century,* I.7, III.9). Concerning the word *patiga,* Pigeaud II.19 elaborates as follows: *Patiga* is a technical term of architecture...... In the case of the watch-tower, *patiga* can only refer to the parapet around the open top. I cannot agree with Pigeaud's translation of *binajralĕpa* into *diamond plastered,* because in my opinion, even if Majapahit was so wealthy and Hayam Wuruk so extravagant, he would not decorate the walls of a watch tower with diamonds. Therefore I agree with J which renders *patiga* with *plaveisel* (pavement), and I suggest *binajralĕpa* means *to be paved with stones, bajra* meaning *hard.*

XXV.10b *kala yar kuyaṅ kayu kun̄it kawalot.* CH reads *kalayar* which he renders with *we float* and it seems that he renders *kawalot* with *entwined.* I render *kala yar* with *sometimes* and *kawalot* with *surrounded,* because the curcuma-plants are no creepers.

c. *camara.* CH renders it with *buffaloes,* whilst I translate it into *yaks.* Perhaps CH thinks there are no yaks in Indonesia, but as Zoetmulder points out, the scene of the Rāmāyaṇa in Kawi is not set in Java or Indonesia, though there are enough evidence that some details refer to Java (see Introduction).

XXV.12c *padĕwāharan.* In a note about the *padĕwāharan* of Indrajit, Nikumbhila, I suggest that *padĕwāharan* should be rendered with *sacrificial ground,* though I translate it into temple *(dĕwagrĕha),* because it appears that *padĕwāharan* seems to be regarded as synonymous with *dĕwagrĕha,* though perhaps in the sense of *pahoman* (offerings-place). CH renders the word *padĕwāharan* with *invocation to the gods.*

XXV.13b *pikatan*. I do not agree with CH who renders *pikatan* with decoy-bird, because in my view it is the name of a kind of bird, while a decoy-bird can be any bird used as bait to catch a bird of its kind. And what reason is there for the existence of decoy-birds at a hermitage, where all the animals are tame, and who would be engaged in such a low profession as hunting (for birds) is the occupation of *caṇḍālas*. Would a brahmin in the hermitage of the sage Bharadwāja, then allow himself to carry on such debased practices?

XXV·15cd *niraėpkṣa sakṣaṇa mĕtu ṅ kaharĕp, marĕgi ṅ marė sira mamrih magiraṅ* (without regard [to anything] all his wishes come true in seconds, satisfying everyone who comes to stay). CH renders the two lines above with *his deliberations easily and instantly bring forth fulfilment; he satiates those who approach him, gently and joyful*.

My translation is based on the belief that these lines contain an illusion to the power of the sage Bharadwāja, e.g. when he entertains Bharata and his followers, and Rāma's wish at the end of his return journey in the Rāmāyaṇa of Wālmiki (See HPS. III.353-5).

CH's rendering seems not to contain a trace of relation to these episodes I mention.

XXV.16bcd. CH seems to miss the point here. Line *a* says that the sage Bharadwāja is so perfect, that everybody near him becomes wise. Line *c* even says that the animals too are influenced by the sage Bharadwāja and strive for knowledge. CH's translation gives a confused picture of the whole thing. And from here on, because CH seems not to be able to comprehend the situation in the community of animals in the hermitage in their pursuit of knowledge it is plain perplexity. This kind of description can still be found frequently in the *wayaṅ* literature, the Serat Cĕnṭini and the like. I cannot give a full account of CH's translation. Whenever possible I will forward a note, but the heedful reader is bidden to consult CH's article 'From Laṅkā to Ayodhyā by Puṣpaka', in *BKI*. 114.

XXV.21c *baka*. This word is found twice in line *c*. CH obviously holds the view, that both have the same meaning, so that his translation reads *the baka—herons......cease to act as herons*, whilst in fact the first *baka* means *crane*, *heron* etc. and the second *baka* means *deceitful*, *cunning* etc. (See M.W., p. 719).

XXV.25a *hayan.* This word should be read *hayam* (water-hen). The mistake has perhaps its origin in the fact that m-n-ṅ in Skt (the anuswāra) is interchangeable, and the desire of the poet or the copyist to use alliteration. CH becomes lost here, perhaps because his thought is tied up to the word *hayan* (epilepsy).

XXV.29d *ikaṅ iṣṭi Kāla ta iniṣṭi nika* (they want to become worshippers of Kāla). Perhaps this is a clue to the existence of the Kālacakra in Indonesia, known already since the time of Balituṅ or perhaps even long before then, as the Borobudur temple is already known to be tantric in character.

XXV.30b *waśatā.* It seems that the correct reading is *wasitā* (unbounded power. M.W., p. 929) in accordance with mss BEF. My translation is based on this reading. CH seems to render it with *power* too.

XXV.31d *aṣṭaguṇa iṣṭi.* CH's note, which says that *aṣṭaguṇa* is the Javanese *aṣṭagina*, a *manik*, a jewel etc. (*BKI.* 114.370 note 54) is misleading and temerarious. In my view the word *aṣṭaguṇa* still has its original Skt meaning. The phrase is *aṣṭaguṇa iṣṭi*, meaning *an oblation consisting of butter, fruit etc.*, *opposed to the sacrifice of animals*. See M.W. p. 169 for *iṣṭi* and M.W. p. 357 for *aṣṭaguṇa*. Hence my translation into *offering which consists of eight kinds of ingredients*.

XXV.33c *luluy maṅidaṅ.* The words *maṅidaṅ* means literally *to live as a deer*, that is *to live on plants/vegetables*. In N.J. it is called *tapa ṅidaṅ*. There are many types of *tapas*, a.o. *tapa ṅidaṅ* and *tapa ṅaloṅ* = (to live as a deer and to live as a bat). On doing the *tapa ṅaloṅ* one should tie his legs on a branch of a tree and hang upside down as a bat. This kind of *tapa* (asceticism) seems to be the one practiced by Rāwaṇa in the *Hikayat Sri Rama* (ed. W.G. Shellabear, p.1-2). Perhaps the vow of Gajah Mada not to eat *palapa* (*tan pamaṅan palapa*, *Pararaton*, p. 26-9) meaning *not to eat spices*, in N.J. *mutih*, belongs also to this kind of asceticism.

XXV.37. Here again CH loses the details of the story, as he mentions in his translation that Sītā has left Rāma, on the banks of the Tamasā-river, whilst what actually happens is that Rāma followed by Lakṣmaṇa and Sītā have left Sumantrī (the prime minister of Ayodhyā) and all the people following them from Ayodhyā. As a result of this misconception, CH's translation is incomprehensible.

XXV.40a *nimna.* I render it with *suppressed*, based on the meanings found in M.W. on p. 551, which a.o. lists *depressed, sunk, downward*. CH renders it with *profound*.

b. *anumbah* (one bathing). In my view this word refers to the bathing girls mentioned in stanzas 50-55. Also see stanzas 78-81, especially stanza 80. CH renders *anumbah* with *purification* denoting the actions of the priests, and comes into difficulties with the translation of the following lines, because he has followed a false lead. See e.g. line 41b, which ends in a question mark.

c. *ulam got*. CH renders it with *got-fish,* obviously assuming that the word *ulam* means *fish,* as in N.J. *krama* for *iwak.* In my view the word *ulam* means *young leaves* or *vegetable eaten raw,* as it is a desirable diet for *yogis.* See e.g. Desmond Dunne, *Yoga made easy,* ch. XII, esp. pp. 144-7).

d. It seems that there is a belief that unsalted food minimised the sex-urge, which helps considerably in the wakening of the *kuṇḍalinī śakti.* (See S. Sivananda, *Sure ways for Success in Life and God-Realisation,* p. 223).

XXV.44. Differences in the reading generates differences in translation here, e.g. *r-anti* is read by CH as *ranti,* name of a kind of fruit, and CH becomes doubtful of his translation, *karaṅraṅ* (emotional person) and *paṅ i* (the branches are...) are also regarded as names of plants.

XXV.48d *dumadyakĕn tahunta* It is obvious that CH does not know the meaning of this phrase, because it is a word in the language of the peasant. As a son of a village chief, I heard the phrases *tahun iki ora dadi, tahun iki ora mĕtoni* and the like frequently. The meaning is that the crop at that particular year is unsuccessful etc. As these mishaps always had a great impact on the life of the people, I can remember it very easily. If the crop failed, it was not only the people that suffered, but also my father and my family, leading for instance in the delay of the payment of my school fees, lack of food etc.

XXV.50a *taṅ[w]ay.* K's reading is *taṅĕ,* which is rendered by J and CH with *broad,* as shown in their translations. I am pretty sure of my reading, because in my view Rāma asks Sītā to bend down, to look more closely. If it is only to look at the river Sarayū, Sītā does not need to look closely. The reason that Rāma wants Sītā to bend down is to see the *colour* of the water. It seems very trivial, but it proves detrimental to J's and CH's translations.

XXV.50. Here again my translation and that of CH has proceeded in opposite directions. In my translation the birds are warning the girls who have lost their *kains,* in CH's the girls are imitating the bird.

XXV.58. CH remarks that the story of the heron here is an allusion to the story of the heron in Pañcatantra or the Javano-Balinese Tantri, but does not give the exact story referred to. I looked it up in the Pañcatantra by A.W. Ryder, and find the story of 'The Heron that liked Crab meat' on p. 76-81. The only difference is that the heron is killed by the crab, while in the RK, the *kuntul* tries to rescue the heron, but fails because of the interference of a prawn. The death of the heron is not stated. In Bali, there are still statuettes of wood or buffalo horns made, representing this motive of the story.

XXV.61a *dalup akon.* Instead of reading *dalup akon*, CH reads *dalupak* and cannot go further, and this matter affects his translation of the last three lines of the stanza. The word *manĕka* in line *d* should be regarded as a variation of *anĕka* (not one; not once), not derived from the root *nèk* (to climb) as seen in CH's translation.

XXV.63d *liṅsa.* CH renders this word with *the ticks.* According to the Oxford dictionary *a tick is an insect* parasitic on various animals. In Javanese, the word *liṅsa* means the egg of ticks, in this case the tick is a louse.

XXV.65d *wilalan.* J renders it with *glazemaker* (dragonfly). See J's Wl., p. 542. CH follows J's rendering. Also he does not regard *alap-alap* (mind the reduplication) as a kind of bird. I cannot agree with him that the *daryyas*-bird eats dragonflies. It is a kind of *putĕr* and eats grain. On the other hand I regard *alap-alap* as a hawk, and a hawk will never satisfy itself with dragonflies and grasshoppers. The picture I obtain from the stanza is, that a couple of *burwak*-birds with their young (*wilalan*) were looking for food under a tree. Then a hawk swooped down to catch one of the *wilalans.* The parent, the *burwak*-birds, raised an alarm, but the *putĕr* and *daryyas* could not help, and out of fear hid themselves on a branch, sitting close together, perhaps covered by leaves. We see e.g. in the story of king Śiwi, the hawk and the dove, that the hawk claims to feed on doves etc. This would explain the fear of the *putĕr* and *daryyas*-birds.

XXV.68c *wruh-wruh.* J regards *wruh-wruh* as a kind of tree (see Wl., p.561). CH is more confident and identifies the tree with the *wru*-tree, perhaps bearing in mind the *waru* or *wĕru*-trees. I cannot get rid of my first impression that the writer wants to say something about the ability of the monkey in jumping, but sometimes causing trouble to other animals, because of the mischievous character of the monkey.

XXV.72a *lĕṅis.* *Lĕṅis* in N.J. is a kind of mango. Hence I identify *lĕṅis-lĕṅis* with a tree. G & R. II.173 explains *lĕṅis* as the name of a kind of teak-tree. On the other hand CH identifies *alĕsĕs* with a tree, perhaps in accordance with J's Wl. p. 496 which reads *leses-naam van een boom* (name of a tree), but I suspect the prefix a-, which is also used to form an adjective.

XXV.82d *rèṇḍèṅ.* I think CH is correct in assuming *rèṇḍèṅ* to be the *ḍènḍèṅ* of today, because my mother used to dry the *dèndèṅ* exactly like what is mentioned in this stanza, that is the meat is strung together and the string is then fastened to a piece of bamboo, so that it looks like a bow. The bow is then fixed above the fire in the kitchen when it rains or placed in the sun hanging together with the clothes, after they are washed. This precaution is taken to prevent the cat stealing the meat.

XXV.85c *mapiñjuṅ,* to wear the kain in a way that it also covers the breast, leaving the calves of the legs exposed. See G & R II.204. CH's translation is confusing by the loss of this word.

XXV.88b *atap satata.* I render *atap* with *dense(ly).* See J's Wl. p.227. CH seems to regard it as meaning *roof* as in the B.I.

XXV.96c *tuṅgaṅan.* CH renders it with *vehicle,* but in Oldjavanese it usually means *horse,* and by failing to understand it as such, he is at a loss.

XXV.98d *kahīnyan hinyaṅ iṅ rat ratu-ratu niṅ arūm wanwa nya winuwus.* This expression has more or less the same meaning as 'home sweet home' or the Indonesian expression which reads *hujan emas negeri orang, hujan keris lembing negeri sendiri, baik juga negeri sendiri,* which means *even if we are suffering in our own country, and enjoy a good life in a foreign country, we still feel that our own country is the best.*

XXV.100. See also my translation of this stanza in my article '*The word taji in the Rāmāyaṇa Kakawin*'.

XXV.102c *warul.* J renders it with *naam van een boom* (name of a tree). I think it is unlikely. Perhaps J's rendering is based on G & R. II.13. If J is correct then line *d* which reads *kadi papraṅan hiḍĕp* (seems there would be a fight) will not fit the context. So I think *warul* should be an animal which could put up a good fight against the spider. The thought of this fight arouses emotional feelings in Rāma's heart, which is mentioned in lines *a* and *b*. In fact Rāma's heart is filled with anxiety, like someone who is riding on a horse, but the harness is broken and the control of the horse depends entirely on that part of the harness, which is made of woven cloth. See this expression used by Swami S. Sivananda in *Sure Ways for Success in Life etc.,* p.114.

XXV.106a *ṅ parahu pan parahu.* The proa (*parahu*) is indeed a means of transport (*para-hu*) is the literal translation of the term.

XXV.108. CH remarks that he is not convinced by Aichele's translation, which is not available to me, so I cannot give my judgement. However, while doubting the translation of Aichele, CH cannot give his own translation, in my view because he fails to see in the word *kumāra*, the god of war Kumāra, the son of Śiwa. I once went along with people catching lobsters at Ujung Kulon on the western tip of Java, and the way they caught the lobsters is similar to that mentioned in this stanza.

XXV.111. I cannot describe CH's translation of this stanza particularly in comparison with mine, e.g. *tan ari* (all the time, without bounds), read by K. *tinari* is rendered by CH as *beloved wife*, while the stanza is talking about a horse laden with a too heavy burden of oil, salt and rice. It seems that the further I go in reading CH's translation, the more perplexed I become, and my impression is that CH while translating the stanzas was also in despair, bewildered by repetition of words and alliterations.

XXVI.1b *salawas iṅ mañjanma.* J renders it with *zoo lang als men zich incarneert in levende lijve* (as long as there are people on earth). I am not sure of my rendering of J's translation. I regard Ayodhyā as the subject of the verb *mañjanma*, hence my translation of the phrase into *since its foundation.*

d. *sambĕga.* It seems to me that the N.J. meaning of the word is more appropriate in this context than the Skt one. (See G & R I.875 and M.W. p. 1115). I base my translation of the word on G & R, whilst J seems to found his rendering on the Skt meaning. Perhaps J is influenced by the following stanza, concerning the people in turmoil etc., whilst I prefer to stick to the comparison with the mood of an ascetic etc.

XXVI.3c *hinīrakĕn.* K's text reads *hanīr* and J remarks that this word is not found in the dictionaries. My reading is based on ms. B, while mss. CDEF have *hĕnirakĕn.* We can safely assume that the flaw in CDEF can be ascribed to the copyist.

XXVI.4a *wada huya.* J reads *wadahu ya* but does not understand what it means. Hence his confused translation. *Wada* is derived from *wad* (to say, to speak) and *huya* is a variant of *kuya.*

XXVI.6d *ri sor nikaṅ hā.* J remarks that he cannot find the meaning of the word *hā* in the dictionaries. I translate it into a *hā*-tree/plant, with the understanding that *hā* is an abbreviation of a name of a tree/plant, e.g. *hāno* (palm-tree), *handoṅ* (calodracon Jaquinia), *hambawaṅ* (mango-tree) and *hara* (fig-tree). Amongst these, the most probable plants or trees that grow near a river is the *handoṅ* and the *hara.*

XXVI.7. See my translation of this stanza in my paper, titled *The Oldjavanese Rāmāyaṇa, its composer and its composition.* In my view line *d* refers to Rāma and Sītā, and not to Bharata as J's translation suggests.

XXVI.8d *nda t-anĕmbah tan ĕmbih.* J overlooks the word *tan* in *tan ĕmbih.* Hence his translation into *en ween* (and cry).

XXVI.11-16. I cannot compare my translation with CH's because he seems not so sure about his which is evident from the numerous question marks and lacunae in the translation.

XXVI.18d *r-usapi ṅ rahi.* My translation and that of J are literal translations, which sounds a bit strange, but if one watches a dance performance of the *wayaṅ-oraṅ,* one still can see traces of this in the hand movements of the dancers at similar scenes.

XXVI.19-20. See also my translation of these stanzas in my paper 'The Oldjavanese Rāmāyaṇa, its composer and its composition'.

XXVI.22. This stanza has been translated by J. (*BKI.* 94/1936) and P (*TBG.* 72/1932), but I give up to compare my translation with theirs. The translation of stanzas 22-26 is not very exact, as there are too many words used in the text that do not need to be translated as they are repetitive phrases. Besides, in many cases I am not sure. May later translators be more fortunate, perhaps by comparing similar passages in the other *kakawins* and even with more recent products of literature such as Serat Centini, the *babads*, *pañji*-stories etc.

XXVI.25a *baṇḍa Bandira.* At first I translated *baṇḍa* with a crippled attendant of the court, bearing in mind that he is the equivalent of an *abdidalem palawija* or *kalawija* in the kratons of Surakarta and Yogyakarta. These *abdidalem palawija* are in appearance ugly, usually they are disfigured people, but believed to have great *mana* which can complement the power of the king. But then I have the notion that he is the jester of the court, in the Javanese courts he may

be compared with an *abdidalem cantaṅ baluṅ.* See Stutterheim's 'Oudheidkundige Aanteekeningen', *BKI.* 92(1935).181-211. Perhaps *baṇḍa* is a mixture of the Skt words *paṇḍa* (weakling, eunuch) and *paṇḍā* (wisdom, learning, knowledge). See M.W. p.580. Perhaps the name Baṇḍira is derived from *waṇḍara* (eunuch). See M.W., p.915. J translates *baṇḍa* into *hansworst* (*kok?*)

c. *jalaṇḍaka*. M.W. on p.415 renders it with *watereggs*, the *fry of fish.* I think *roe of fish.* I think *fish roe*, the eggs of water-living beings (fish) is a better rendering.

XXVI.29a *madulur*. I render it with *thereupon*. J renders it with *met zijn broeder* which is utterly wrong, because Rāma is going to his bedroom where Sītā has been waiting for him. J's translation of the following stanzas consequently gives a totally different picture.

XXVI.39b *sĕmbahakĕn dĕmakan ri narèndra.* Without knowledge of the customs of the Javanese/Balinese courts, this line is difficult to understand. The fact is that queen Sītā gives presents to Trijaṭā, mentioned in stanza 38. In stanza 39, Trijaṭā receives the presents from Sītā by making a *sĕmbah* and expressing gratitude (*sĕmbah nuwun*). The preposition *ri* can mean *to* as well as *from*. So it is not correct to think that Trijaṭā also gives presents to the queen in return at that time. The gifts of Trijaṭā are in the form of tribute and have been offered at the time of arrival.

XXVI.50. Now and again in the past I have wondered why the RK does not contain a *māhātmya*. Even in my latest paper on the RK, titled 'The Oldjavanese Rāmāyaṇa, its composer and composition', I still adhere to the accepted view, that reading of the RK only benefits the *yogīśwaras* and the *sujanas*. After translating the whole *kakawin* it dawns on me that the meaning of the most intricate lines at the end of the story, reading as follows: *byaktāwās ucapanta riṅ juluṅ adomuka pinaka-nimitta niṅ lĕpas* (if it is read to unfortunate people, either low or high in rank, they will understand it beyond doubt which will ultimately lead them to heavenly Bliss). J's rendering is: *Helder en duidelijk zijn uwe woorden: voor de ongelukskinderen met afgewend gelaat is het de oorzaak der verlossing*, whilst P. translates the same line as follows: *Stellig zal Uwe definitie van wat noodlottig is en van het tegenovergestelde ervan, duidelijk zijn, hetgeen een voorteeken is van (het bereiken van) het volmaakte.* I will leave these lines untranslated.

IV. APPENDICES

a) INDEX OF PROPER NAMES

A

Acintya (god) VI.195a
Āditya (Sun-god) VII.55a, VI.145c, XX.50a, XXII.46c
Agastī, Agastin, Agastya (sage) XXV.2c, XXV.3ac
Agni (Fire-god) XVII.43a, XXIV.52b, XXIV.60d, XXIV.190d, XXIV.191d, XXIV.195a, XXIV.199a
Airāwaṇa (elephant) XXI.141d
Ākāśa (Sky-god) XXIV.95c
Ākampana (demon-chief) XIX.9d, XXI.187bd,XXI.189c, XXI.190a, XXI.191c, XXI.192c, XXII.14d, XXIII.37a, XXIII.41a
Akrandana (monkey-chief) XIX.41d
Akṣa (son of Rāwaṇa) IX.46b, IX.48b, IX.50bc, IX.51a, IX.61a, X.46a, XIII.25a, XIII.72c
Alakāwatī (kingdom of Kuwéra) VII.102d, XVI.13b
Amarāwatī (heaven) XVI.12d
Amogha (weapon of Rāwaṇa) XXIII.3b, XXIV.8d
Anaṅga (god Kāma) VI.121d, VI.127c, VII.12a, VIII.72a, XI.78b, XI.86b, XII.47d
Anantabhoga (dragon) XV.59b, XXI.133a
Aṅgada (son of Bālī) VI.198a, VII.48b, VII.49a, VII.53b, VII.81a, VII.82b, VII.113b, XI.9b, XIII.88a, XVII.16d, XVII.34a, XVIII.35a, XVIII.37b, XVIII.38c, XVIII.39b, XVIII.50a, XVIII.51a, XIX.40b, XX.35c, XX.36a, XXI.108a, XXI.151b, XXII.52d, XXII.54a, XXIII.12c, XXIII.13c, XXIII.14a, XXIII.30a, XXIII.39b, XXIII.41a, XXIII.44a, XXIII.44c, XXIII.45b, XXIII.84d, XXIV.144c, XXIV.203b, XXIV.242d
Anikumbha (Nikumbha, demon chief) XX.30b, XX.32c, XXIII.47c
Anila (Wind-god) XXIV.52a
Anilātmaja (Hanūmān) VI.148a, VIII.92a, VIII.178a, IX.39a, XI.20a, XXIII.16d
Anilaputra (Hanūmān) XIX.87c, XIX.101a, XXI.178c
Anilasuta (Hanūmān) IX.13c, XV.8a, XVIII.52b

Aṅin (Windgod) VIII.173a, VIII.186b, XXIV.95c, XXIV.160a

Āpaḥ (Water-god) XXIV.158a

Apuy (Fire-god) XI.1b, XI.24c, XVII.53b, XXIV.95c, XXIV.192a

Arjjuna (third brother of the Pāṇḍawas) XXI.142c

Arjuna Sahasrabhuja (king) V.24b

Arkka (Sun-god) II.10b, II.66a, XXI.156a, XXIV.238d

Arṣabha (monkey-chief) XXII.58a

Aruṇa (charioteer of Sūryya) XII.21b, XII.26d, XXIII.75d

Aryyamā XXI.135a

Aśaniprabha (demon chief) XIX.9c, XX.34c

Aśoka (garden in Lĕṅkā) VIII.86d, VIII.87d, VIII.212a, XI.4b, XXVI.46b

Aśrĕṅga (sage) I.22a

Aświnau (twin-gods) II.55a

Atikāya (demon-chief) XXIII.17a, XXIII.18b, XXIII.19d

Atri (sage) IV.2a, XXIV.213a

Ayodhyā (kingdom of Rāma) I.11c, I.12b, I.23b, I.61d, II.12d, II.78d, III.1a, III.2d, III.17c, III.18d, III.28b, III.45b, III.52c, III.86c, XXIV.206a, XXIV.216c, XXIV.221d, XXIV.223b, XXIV.224d, XXIV.228b, XXIV.229d, XXIV.237c, XXIV.259c, XXV.107a, XXVI.1a, XXVI.42b

B

Bhadréśwara (god) XXII.53c

Bahni (Fire-god) XXII.17c, XXIV.60a, XXIV.194a

Bajramuṣṭi (Fire-god) XIX.9d, XX.29ac

Bali (demon) II.47c

Bālī (brother of Sugrīwa) VI.145b, VI.146a, VI.149c, VI.152d, VI.153c, VI.156a, VI.159b, VI.160d, VI.161c, VI.166c, VI.169d, VI.170d, VI.171bc, VI.172a, VI.173a, VI.185a, VI.190b, VII.36d, X.62b, XIII.24a, XIII.70c, XIII.75a, XVIII.39b, XVIII.45b

Bāliputra (Aṅgada) XX.36b, XXIII.46a

Bālitanaya (Aṅgada) XVIII.49b

Bhaṇḍira (court attendant) XXVI.25a, XXVI.26a

Bharadwāja (sage) III.37b, XXIV.213d, XXV.12a

Bharata (son of Kékayī) I.33b, III.3b, III.6c, III.7b, III.10b, III.13b, III.25b, III.32c, III.34d, III.35d, III.41c, III.44a, III.45b, III.48d, III.85bc, III.86d, XXIV.152a, XXIV.217d, XXIV.226b, XXVI.7a, XXVI.10a, XXVI.18a, XXVI.23c, XXVI.25a, XXVI.26c

Bhārggawa (RāmaParaśu) II.78a

Baruṇa (Sea-god) XV.33c, XV.36c, XV.45a, XXI.132d, XXII.66b, XXIII.61c, XXIV.18b, XXIV.52b, XXIV.59a
Basanta (Spring-god) II.55b
Bhāskara (Sun-god) VI.18a, VII.7a, VIII.101a
Bāsuki (dragon) VIII.57c, XV.31a, XXI.133b
Basundhara (Moon-god) XVII.43a
Bhaṭāra (Supreme Deity) XIV.9cd, XIV.13a, XVII.66b, XVII.67ad, XVII.96a, XVII.98a, XVII.99c, XXI.40a, XXI.147a
Bāyu (Wind-god) VIII.9b, XXIV.57d
Bāyuputra (Hanūmān) VIII.14d, VIII.80d, IX.45a, IX.61b, IX.74d, IX.1b, IX.63a, IX.83a, XI.1a, XI.5a, XI.6a, XI.10a, XX.24d
Bāyusuta (Hanūmān) IX.47d, IX.89d
Bāyutanaya (Hanūmān) VIII.9c, XVII.83b
Bāywātmaja (Hanūmān) VIII.10a, VIII.85a, IX.87b, X.10b, XXI.183a
Bhīmamukha (Bhīmawaktra) XIX.40c, XXII.58c
Bhīmawaktra (monkey-chief) XVIII.18a, XXIV.249a
Brahmā (god) XXI.144c, XXIV.13b
Brāhmaṇa (caste) I.49a
Bhrĕgu (sage) XXI.138d
Bhūpati (Rāwaṇa) IX.8c

C

Caitraratha (demi-god) XXI.140c
Candra (Moon-god) VII.33b, XII.2b, XII.3c, XXIV.52a
Candramā (Moon-god) VIII.88a
Citrakūṭa (mountain) III.41a, IV.1c, XXIV.213c, XXV.10a

D

Ḍākinī (she-demon) VII.5b, VIII.7d
Dakṣiṇa (god of the South) XVII.43b
Dāma (monkey-chief) XVIII.18d
Dhanada (god) XXIII.9a, XXIV.58d
Dhanapati (god Kuwéra) VI.58b
Daṇḍakā (forest) IV.3c, IV.27d, V.6b, V.9a, XXIV.209b, XXIV.211d, XXIV.4c
Dhanéśwara (Kuwéra) VII.102a
Dhanurdhara (monkey-chief) XVIII.18d, XIX.41d, XXII.58a, XXIV.249c
Darīmukha (Darīwadana) XVIII.17d, XXII.58d
Darīwadana (monkey-chief) XIX.41d, XXIV.250a

Daśamukha (Rāwaṇa) V.29d, V.68c, V.79a, V.85b, VI.30d, VI.85c, VI.147d, VIII.190c, IX.9b. IX.33b, IX.86a, X.66a, X.69a, XIII.7a, XIII.11b, XIV.48b, XV.2d, XVII.50a, XVII.60a, XVIII.38a, XVIII.51d, XX.74b, XXI.119c, XXI.157a, XXII.1a, XXII.3a, XXIII.10b, XXIII.48a, XXIV.12a, XXIV.16c

Daśānana (Rāwaṇa) IV.27b, V.3d, V.17b, V.23a, V.29c, V.65b, VI.15d, VI.16a, VI.20ad, VI.24b, VI.26a, VII.104d, VIII.112a, VIII.115a, VIII.117ac, VIII.127a, VIII.136b, VIII.180d, XIII.10a, XIII.19c, XIII.97c, XIV.22a, XIV.59a, XVII.1a, XVII.80a, XVII.84d, XVIII.37d, XVIII.39a, XVIII.44b, XIX.60a, XX.75c, XXI.101a, XXIII.12a, XXIII.35c, XXIII.82a, XXIV.3a, XXIV.8a, XXIV.14c, XXIV.16a, XXIV.27d, XXIV.32a

Daśaratha (father of Rāma) I.1d, I.3a, I.19c, I.32b, I.40a, I.46a, II.44c, II.59d, II.60c, II.66b, II.70c, II.78b, III.1a, III.3a, III.8d, III.19b, VI.141a, VI.148b, XXIV.198b

Daśarathasuta (Rāma) VI.33a

Dāśarathi (Rāma) V.7a, V.20b, V.23d, V.33a, V.80a, XXII.18a, XXIV.195a

Daśāsya (Rāwaṇa) II.23d, VI.5c, VI.26b, VI.31c, VIII.27d, VIII.75a. VIII.88b, IX.46b, IX.58d, IX.60c, XII.48a, XII.64b, XIII.27a, XIV.1a, XIV.35a, XVII.81b, XVIII.2c, XVIII.8b, XIX.10a, XIX.39a, XXI.193c, XXI.195c, XXIII.72c, XXIII.83a, XXIII.85c, XXIV.4a, XXIV.5a, XXIV.15c, XXIV.43d

Daśaśīrṣa (Rāwaṇa) XVIII.28a

Daśawadana (Rāwaṇa) VI.27a, VI.29d, IX.93a. X.42a, X.71a, XIV.34a, XX.76a, XXI.195c, XXIII.69a, XXIII.73a

Daśawadanasuta (Indrajit) XX.60a, XXIII.66d, XXIV.28a

Daśawaktra (Rāwaṇa) VI.22a

Dhātā (god) VII.101c

Dhatrĕ (Dhātā) XXI.134d

Déwatāntaka (son of Rāwaṇa) XIX.10a, XXIII.11a, XXIII.13b, XXIII.15a

Dīrghabāhu (demon) VI.76b

Dhīh (goddess) XXI.140d

Diwākara (Sun-god) VI.78d

Drawiḍa (monkey-chief) XIX.41a, XX.34d

Dhrĕtī (goddess) XXI.140d

Dhruwa (monkey-chief) XIX.41a

Dhruwasa (monkey-chief) XVIII.18d

Dhūmra (monkey-chief) XVIII.18b, XIX.41a, XXII.58c, XXIV.247c

Dhūmrākṣa (demon-chief) XIX.9d, XXI.159c, XXI.160a, XXI.164a, XXI.

166a, XXI.175a, XXI.176a, XXI.178a, XXI·179a, XXI.180c, XXI.182a, XXI.185a, XXI·186a, XXI.187a, XXII.14c, XXIII.84a, XXIII.85a

Durgghā (goddess) I.17c, XXVI.41b

Duryyodhana (eldest brother of the Kaurawas) XXI.142d

Dūṣaṇa (demon-chief) IV.57a, IV·58d, IV.67c, V.1b, V·3a, V.6a, V.10b, V.26d, X.23b, XIII.23b, XXIII.3c

Dhwajākṣa (demon-chief) XXIII.37b, XXIII·42a

Dwiwidha (monkey chief) XVIII.18a, XXIII.42c, XXIV·246c

G

Gadhi (ancestor of the sage Wiśwāmitra) I.38a

Gagana (Sky-god) XVII.43b

Gandhamādhana (monkey-chief) XVIII.17d, XIX·41d, XXII.58a, XXIV.251c

Gaṅgā (goddess, river) I.15c, I.17c, III.35b, III·36c, III·51c, XXV.35c

Gaja (monkey-chief) XIX.40c

Gaṇa (god) XXIV·22a

Gaṇapati (Gaṇa) XXVI.41b

Garuḍa (vehicle of Wiṣṇu) IV.74d, VII.85c, VIII.1c, VIII.186b, XXI.149d, XXI.151a, XXI.153a, XXI.154b

Gawa (monkey-chief) XVIII.17a, XXII.58a

Gawākṣa (monkey-chief) XVIII.17a, XIX.40d, XXII.58c, XXIV.245b

Gawaya (monkey-chief) XVIII.17a, XXIV·245a

Ghaṭodara (monkey-chief) XIX.8b, XIX.34a

Gaya (monkey-chief) XXIV·244c

Gāyatrī (hymn) XXI.141b

Girisutā (daughter of Parwata) V.16b, XXI.79a

Gorī (goddess) I.17c

Gotama (sage) XX.22d

Guhyawijaya (arrow of Rāma) XXIV.13b, XXIV.26a

H

Haṅin (Wind-god) XVII.43b, XXIV.57a

Hanūmān (monkey-chief) VI.132a, VI.144b, VI.148c, VII.78b, VII.83a, VIII.8a, VIII.15a, VIII.60c, VIII.68c, VIII.69a, VIII.78a, VIII.79b, VIII.80a, VIII.203a, IX.16c, IX.42a, IX.46a, IX.49b, IX.50a, IX.51a, IX.58a, IX.63c, IX·67d, IX.69d, IX·70ac, IX·73b, IX.77c, IX.79b, IX.80c, IX.83c, IX.85d, XI.1ac, XI.4a, XI.7a, XI.8a, XI.13c, XI.14a, XI.16a, XI.38c, XI.60d, XXI.50c, XXI.191ac, XXII.81d

Hara (Śiwa) XXIII.9a
Hari (monkey-chief) XIX.40c
Hari (Wiṣṇu) VIII.41d, XXIII.9a
Haridayitā (Śrī and Lakṣmī) V.16a
Himagiri (mountain) XXIII.32a
Himawān (mountain) I.15c, II.16d, III.51b, VII.100d, IX.42c, X.16d, XI.69a, XVI.13a, XXI.131c, XXII.44c, XXIV.26b
Hiraṇyakaśipuh (demon king slain by Wiṣṇu) XIV.9a, XIV.14b
Hutipati (god) XVII.93a
Hyaṅ (Supreme Deity) I.29a, X.62d, XVII.41a, XVII.69a, XVII.72b, XVII.73d, XXVI.32b

I

Indra (god) I.7b, I.9c, II.44b, II.62c, II.76c, V.4c, V.18ac, V.88d, VI.59a, VI.156c, VII.73b, VIII.126c, XII.62b, XIII.31b, XIV.8d, XVI.11a, XVII.11a, XXI.130b, XXII.66b, XXII.73a, XXII.84a, XXIV.13a, XXIV.14a, XXIV.52a, XXIV.53ac, XXIV.91a, XXIV.92d, XXIV.198d, XXIV.257a, XXIV.259a
Indracāpa (rainbow) VII.5a
Indrajānu (monkey-chief) XVIII.17c, XIX.40d, XXII.58b, XXIV.250c
Indrajit (son of Rāwaṇa) IX.60b, IX.63d, IX.72b, IX.81a, XX.35ab, XX.37bd, XX.38d, XX.40a, XX.58b, XX.73c, XX.74a, XX.77b, XXIII.10c, XXIII.20d, XXIII.23a, XXIII.24b, XXIII.25a, XXIII.35d, XXIII.51a, XXIII.52a, XXIII.60a, XXIII.61d, XXIII.63a, XXIII.64d, XXIII.65c, XXIII.68a
Indraloka (abode of Indra) III.39a, XXIII.53d
Indrāṇī (wife of Indra) VIII.71d, XI.28a
Iṣaka (an arrow) XXIII.19a
Īśwara (god Śiwa) III.36d, VI.101d, XI.2a, XIII.10c, XIII.91a, XXII.46a

J

Jahnawī (Gaṅgā) XXI.133c, XXIV.214d
Jala (Baruṇa) XVII.43a
Jāmadagni (ParaśuRāma) II.71a, II.74d, V.24a, XXI.127d
Jāmbawān (monkey-chief) VII.48b, VII.49a, VII.53b, VII.82a, VII.83b, XI.9b, XVII.17a, XIX.40b, XXIX.144a. XXIV.205b, XXIV.243d, XXVI.24c
Jambumālī (demon-chief) XIX.9c, XX.24a
Janaka (father of Sītā) II.49a, II.56c, II.58bd, II.60a, II.61bd, V.27a, V.48b, VIII.175a, XVII.13a

Janakaputrī (Sītā) VII.33c, VII.42d, VIII.211c
Janakarājaputrikā (Sītā) VIII.117b, VIII.143c, XXI.75c, XXI.77a
Janakarājasutā (Sītā) II.51d, V.46a, V.47a, V.57c, V.60a, V.64c, V.68a, V.85a, XVII.63a
Janakasutā (Sītā) V.45c, V.54b, V.79b, VI.37a, VII.68d, X.67b, XI.80d, XXI. 58b, XXI.61d, XXIV.188a, XXIV.194c
Janakatanayā (Sītā) VI.33b
Janakātmajā (Sītā) IV.28c, VI.6a, VI.15a, VII.50d, VII.104c, VIII.98a, VIII. 114a, VIII.116a, VIII.118a, VIII.127b, VIII.137a, VIII.139c, VIII.140d, VIII.180a, XI.39c, XI.44a, XI.59c, XVII.20a, XVII.22a, XVII.80c, XVII. 104a, XXI.1b, XXI.5c, XXI.40b, XXI.41a, XXI.48a, XXIV.131a, XXIV. 135c, XXIV.137a, XXIV.140a, XXIV.145a, XXIV.147a, XXIV.177b, XXIV.183a, XXIV.203b, XXVI.38b
Jānakī (Sītā) IV.1d, VI.28c, VI.30b, VI.31d, VI.32ac, VI.36c, VI.50b, VI.52d, VI.56b, VI.67d, VI.113c, VII.22a, VII.96a, VIII.83b, VIII.95c, VIII.96d, VIII.99d, VIII.136ac, VIII.178c, XI.5a, XVII.7a, XVII.61b, XVII.65a, XVII.92c, XVII.134b, XXI.70d, XXIV.186b
Janārddana (Wiṣṇu) XXIV.201d, XXIV.240c
Jaṭāyu (an eagle, friend of Rāma) VI.15c, VI.18a, VI.19a, VI.20bd, VI.23c, VI. 24d, VI.25d, VI.26ac, VI.50c, VI.65b, VI.66d, VI 67c, VI.68c, VI.71c, VII. 88a, VII.94b, XVII.33a
Jawa (island) XXV.3cd
Jwalana (Fire-god) XXIV.191a

K

Kailāśa (mountain) VIII.76a, XIII.35a
Kāla (Time-god) VI.58c, XIX.17d, XIX.82d, XX.29a, XXI.211a, XXII.43d, XXII.51a, XXII.79c
Kālāgni (Fire on doomsday) XXII.50d
Kālamrĕtyu (Kāla as the God of Death) VI.58c, VI.125c, XI.1d, XVIII.19b, XXIV.1a, XXIV.20c
Kālawaktra (monkey-chief) XVIII.18b
Kālī (wife of Kāla) XXII.43d
Kāma (god of Love) II.55b, IV.36b, V.75c, XII.10a, XII.11d, XVI.13d, XXIV. 240d, XXIV.30b
Kāmadrĕṣṭi (monkey-chief) XXIV.251a
Kampana (demon-chief) XXIII.37a, XXIII.41b
Kaṅsa (demon slain by Krĕṣṇa) XXI.142b

Kapila (sage) XXI.138b
Khara (demon-chief) IV.57a, IV.58d, IV.67c, V.1b, V.3a, V.6a, V.10b, V.26d, V.34a, XXIII.3c
Karālawaktra (monkey-chief) XIX.41b
Kékayī (wife of Daśaratha) I.17a, I.33a, II.6b, III.7b, III.8c, III.10b, III.30a, XXVI.10a
Kékayīputra (Bharata) III.52a, III.86a, XXVI.24b
Kéśara (monkey-chief) XXIV.248c
Kéśarī (monkey-chief)XXVIII.17b
Kiṅkara (attendant of Yama) XIX.49d
Kīrtti (goddess) XXI.140d
Kiṣkindha (kingdom of Sugrīwa) VI.158d, VI.203c, XXIV.208d
Kiṣkindhaka (kingdom of Sugrīwa) VII.39c
Kośala (Kośalyā) XIX.44a
Kośalyā (wife of Daśaratha) I.17b, I.32d
Krĕndana (monkey-chief) XXII.58b, XXIV.244d
Krĕṣṇa (monkey-chief) XIX.41c
Krĕṣṇa (incarnation of Wiṣṇu) XXI.142a
Kṣamā (goddess) XXI.140d
Kumāra (god) XXV.24c
Kumbha (son of Kumbhakarṇṇa) XIX.10d, XXII.14b, XXIII.36a, XXIII.37c, XXIII.43b, XXIII.44c, XXIII.46b
Kumbhakarṇṇa (brother of Rāwaṇa) XIV.20b, XIV.34c, XIX.10c, XXII.2b, XXII.41a, XXII.44a, XXII.50bd, XXII.51a, XXII.57c, XXII.61c, XXII.66a, XXII.72b, XXII.73c, XXII.85b, XXII.86d, XXII.87c, XXII.88c, XXII.89.a, XXIII.1b, XXIII.10a, XXIII.36c
Kumuda (monkey-chief) XVIII.17d, XIX.41b
Kusumacāpa (Kāma) XVII.109c
Kuwéra (god of Wealth) XXIV.52b

L

Lakṣmaṇa (brother of Rāma) I.33d, I.59a, II.2d, II.11d, II.15d, II.22b, II.29b, II.30a, II.32d, II.34a, II.53d, II.66c, III.14b, III.16a, III.29c, III.42a, IV.1d, IV.29d, IV.34a, IV.36d, IV.48a, IV.51b, IV.52c, IV.54b, IV.60b, IV.61d, IV.65b, IV.71b, V.6d, V.9d, V.11d, V.39a, V.42b, V.46b, V.53d, V.58a, V.61a, V.84c, VI.9a, VI.10a, VI.14a, VI.34c, VI.46a, VI.60c, VI.114a, VI.117a, VII.1c, VII.33d, VII.39a, VII.40c, VIII.197b, X.18a, X.37d, XI.16d, XI.34a, XI.36d, XI.38d, XI.49a, XI.85d, XI.90c, XI.95a, XIII.34a,

XVI.6a, XVII.4b, XVII.7c, XVII.8d, XVII.46a, XVII.47b, XVII,78d, XVII.83b, XIX.39b, XX.34a, XX.36a, XX.71c, XX.74d, XXI.87b, XXI. 88a, XXI.150b, XXII.16d, XXIII.2ab, XXIII.18a, XXIII.19c, XXIII.60c, XXIII.61a, XXIII.64c, XXIII.68b, XXIV.1b, XXIV.8c, XXIV.9bd, XXIV.10c, XXIV.11c, XXIV.152a, XXIV.162a, XXIV.187c, XXIV.188d, XXIV.209d, XXIV.210b, XXIV.242c, XXVI.23c

Lĕmah (goddess of Earth) II.48d, XI.1b, XXIV.95c

Lĕṅkā (kingdom of Rāwaṇa) VI.1b, VI.4c, VI.27d, VI.28a, VI.32a, VI.85d, VII.49b, VII.50d, VII.52b, VII.75b, VII.76c, VII.95d, VII.100a, VII.101b, VIII.59a, VIII.86a, IX.45c, IX.64c, X.66d, XI.3a, XI.4a, XI.13b, XI.36c, XI.39b, XI.60b, XI.61a, XII.3a, XII.46b, XIII.92a, XIV.2d, XIV.5d, XV. 44d, XVI.8b, XVII.21c, XVIII.11d, XVIII.35d, XIX.14b, XIX.49a, XIX. 51d, XXI.20c, XXI.156c, XXIV.46a, XXIV.89b, XXIV.90d, XXIV.92a, XXIV.93a, XXVI.39d

Lĕṅkādhīpa (Rāwaṇa) XXIV.2c

Lĕṅkādhīpa (Wibhīṣaṇa) XXVI.24b

M

Madana (Kāma) VIII.155c, VIII.172b, XI.76c, XI.90a, XVI.24c, XVI.25a, XVI.27d, XVI.29c, XVII.108d, XVII.110b

Madhusūdana (Wiṣṇu) XXI.126a

Mahākāla (Kāla) XXII.51a

Mahāpārśwa (demon-chief) XIX.8b, XIX.34a

Mahéndra (god) XXII.52c

Mahéndra (mountain) VII.106d, XI.7c, XI.50d, XI.57a, XI.60a, XIII.22b, XV. 1d, XIX.53a, XXIV.92c, XXIV.207d, XXIV.256a

Mahéndrasāyaka (arrow) XXIII.19a

Mahéśwara (Śiva) VI.135c, XIII.35c, XXI.129d, XXVI.25d

Mahiṣāsura (demon slain by Bālī) VI.156c

Mahodara (demon-chief) XXIII.84c, XXIII.85a

Maithila/Mithilā (kingdom of Janaka) II.53d, II.61a, XVII.13b, XXIV.151b

Maithilī (Sītā) II.77d, III.14b, III.16a, VI.22a, VI.23c, VI.28b, VI.34d, VI. 116b, VI.200d, VII.9c, VII.31b, VII.51a, VII.52c, VIII.63d, VIII.80b, VIII.81a, VIII.82d, VIII.113b, XI.4b, XIV.45c, XVIII.41a, XXI.76b, XXIV.255a

Mainda (monkey-chief) XVIII.18c, XIX.40c, XX.29c, XXII.58c, XXIII.43a, XXIII.44a, XXIV.243a, XXVI.23c

Malaya (mountain) VI.131a, VI.146b, VI.149a, XXI.94c, XXIV.208b

Mālyawān (mountain) VII.1d, VII.31a, VII,44a, VII.47b, VII.49c, VIII.189b, VIII.202b, XI.16b, XXIV.209a, XXIV.4a
Mānasa (lake) VII.26b
Mandākinī (lake) III.40b
Mandara (mountain) VIII.46a, VIII.74a, XVII.85a, XXI.236a
Mandāra (tree, flower) XVI.15a
Manmatha (Kāma) VII.4b, VII.6c, VII.11c, VII.15a, VIII.158a, XVII.105a, XVII.110c, XVII.124d, XXI.134c, XXIV.82c, XXVI.50a
Manobhawa (Kāma) VII.3c, VII.5c, VII.15d, VIII.156b, XII.34d
Mantaka (Matta) XXIII.11c, XXIII.16a
Manthara (Mandara-mountain) XVII.85a
Mārīca (demon-chief) II.36a, II.37a, II.42a, II.43c, V.22ab, V.29a, V.30a, V.36d, V.39c, X.23b, X.36a, X.59a
Māruta (Wind-god) VIII.9a
Mārutasuta (Hanūmān) IX.9d
Mārutaputra (Hanūmān) X.26a
Māruti (Hanūmān) VII.40a, VII.48a, VII.49a, VII.52b, VII.53a, VII.84a, VIII.81b, VIII.187c, VIII.214d, IX.24c, IX.47b, IX.49d, IX.65a, IX.68a, IX.71b, IX.72c, X.10c, X.68c, X.71b, XI.5b, XI.20d, XI.34a, XI.35a, XI. 36d, XI.47d, XI.48c, XVIII.33d, XIX.40b, XIX.88b, XXI.151c, XXI.176c, XXI.192a, XXII.83b, XXIV.11a, XXIV.205a, XXIV.220b
Marutprasuta (Hanūmān) VIII.9c, XI.18a
Marutputra (Hanūmān) IX.79c, XI.13a
Marutsuta (Hanūmān) VIII.100b, VIII.102a, VIII.179d, VIII.203d, VIII.208a, IX.92b, XI.48a, XXI.182c, XXII.87c, XXIII.30a, XXIII.31c· XXIII.32d
Mātali (charioteer of Indra) XXIV.13c, XXIV.23a, XXIV.27a
Mattahasti (monkey-chief) XVIII.18d, XIX.40c
Médhā (goddess) XXI.140d
Méghanāda (Indrajit) IX.60d, IX.65a, IX.74a, IX.85b, IX.86a, IX.87a, XIX. 34c, XX.52a, XX.55d, XX.57a
Ménaka (mountain) VIII.8c, VIII.15c
Méru (mountain) I.14d, VI.177b, VIII.77c, IX.42c, XI.1a, XI.12a, XI.31a, XV.69c, XVIII.14b, XIX.98c, XXI.96c, XXII.46b, XXII.80c, XXIV. 26b
Mérusāwarṇṇi (mother of Swayamprabhā) VII.74d
Mitraghna (demon-chief) XIX.9b, XX.25ac, XXII.14b
Mrētyu (god of Death) IV.5d, VIII.62d, XIX.17c, XXI.46d

N

Nairrētāstra (weapon of god Niriti) XXIV.18b
Nala (monkey-chief) XVI.1b, XVI.4d, XVI.6d, XVIII.17b, XVIII.52a. XIX.40b, XIX.87ab, XIX.88b, XIX.101b, XX.17bd, XXIV.205b, XXIV.243b, XXVI.23c
Nārada (divine rēṣi) XX.22c, XXI.138c
Narāntaka (son of Rāwaṇa) XIX.10b, XXIII.10d, XXIII.12d
Narasiṅha (Wiṣṇu) XIV.13d
Nārāyaṇa (Wiṣṇu) II.30b, IV.11d, XI.17d, XV.39a, XV.44d, XXIV.200b
Naréndra (Daśaratha) I.52b
Nikumbha (son of Kumbhakarṇṇa) XIX.10c, XXIII.36a, XXIII.37c, XXIII.46c
Nīla (monkey-chief) VII.48b, VII.49a, VII.53b, XI.9b, XVIII.17b, XVIII.52a, XIX.40b, XIX.87c, XIX.88b, XIX.11b, XX.31a, XX.32a, XXI.151c, XXI.216d, XXI.217a, XXI.218b, XXI.219c, XXI.220a, XXI.221c, XXI.222c, XXI.223b, XXI.226d, XXI.227d, XXI.229a, XXI.230c, XXI.233a, XXI.234b, XXI.236c, XXI.238ac, XXI.239a, XXI.242c, XXII.58a, XXIII.14a, XXIII.16b, XXIII.30a, XXIV.144a, XXIV.203b, XXIV.243c
Niriti (god) XXIII.9a
Niśākara (god) XVII.43c

P

Pampā (lake) XXIV.5a
Panasa (monkey-chief) XVIII.18a
Pañcakuśika XXIV.95c, XXIV.155b
Pāṇḍawa (son of Paṇḍu) XXI.142c
Parama-Guru (Śiwa) XXIII.71b
Paraméśwara (Śiwa) I.26b, II.57b, VIII.134a, XIV.10d, XVII.27a, XXII.202a, XXVI.49a
Paraśurāma (son of Bhrēgu) II.70a, II.76a, II.77a, III.1d, V.30c, V.81b
Pāśupata (Śiwa) XXV.25b
Pātāla (wife of Wiṣṇu) VI.108a
Pāwaka (Fire-god) XXI.141a
Pawana (Wind-god) VIII.13b, XXI.133d
Pawanaputra (Hanūmān) VI.132c, VI.134d, VI.140a, VII.113c, VIII.6a, VIII.19b, VIII.23a, VIII.39a, VIII.43a, VIII.94a, XXIII.14a, XXIII.15c, XXIV.135a
Pawanasuta (Hanūmān) VII.55d, VIII.17d, IX.12c, IX.20b, IX.23a, IX.48a.

IX·85a, X.68a, XV·3a, XV·6c, XXI·108a, XXI·177a, XXI·183d, XXIV·144a, XXIV·8a

Pawanātmaja (Hanūmān) VIII·1a, VIII.4b, VIII·99a, VIII·188b, VIII·204a, IX·37b, X·69b, XI·15a, XI·47a, XVIII·16c, XXIII.46d, XXIV.132a, XXIV·206a

Prabha (monkey-chief) XIX·41a

Praghasa (demon-chief) XIX·9b, XX·26ad, XXII.14d

Pralambodara (monkey-chief) XIX·41b

Prahasta (prime minister of Lĕṅkā) XII·54b, XIII·29a, XIX·8a, XIX·33c, XXI·194c, XXI.195b, XXI·196a, XXI·199a, XXI·202c, XXI·205b, XXI.206a, XXI·207a, XXI·213b, XXI·217b, XXI·219ad, XXI·221b, XXI·222a, XXI.223a, XXI·225b, XXI·226a; XXI.227c, XXI.228a, XXI·230a, XXI·232a, XXI·234b, XXI·236c, XXI·238bc, XXI·239d, XXI·240a, XXI.242a, XXIV.34c

Prahlāda (demon-chief) XXI·140c

Prajaṅgha (demon-chief) XIX·9b, XX·7c, XX·8d, XX·12d, XX·13a, XX·14a, XXIII·37b, XXIII·41c

Pratapanākṣi (demon-chief) XX·15b, XX·18c

Prĕthiwī (goddess Earth) VI·179c, XXIII·9c, XXIV.80a

Puruṣottama (Wiṣṇu) VIII·131c, XV·62c, XVII·26c, XXI·146d

Putākṣi (Monkey-chief) XIX·41c

R

Rāghawa (Rāma) II·66c, III·7c, III·9d, III·10c, III·15d, III·16d, III·17d, III·18c, III·29d, III·32d, III·33d, III·40d, III·41b, III·43d, IV·47b, IV·65b, IV·71b, V·11d, V·31c, V·32a, V·34cd, V·35a, V·49b, V·52d, V·85c, VI·7a, VI·17a, VI.34a, VI·60a, VI·144c, VI·152c, VI·159c, VI·190a, VI·191a, VI·198b, VI·199c, VII·2a, VII.39b, VII·44ad, VII·52a, VII·53a, VII.68a, VII·88c, VII.89b, VII·96a, VII·104b, VIII·79d, VIII·98d, VIII·124b, VIII·135b, VIII·165d, VIII·189a, IX·88a, X·13a, X·15a, X·22a, X·37c, XI.50a, XI·56d, XIII·37a, XIII·93b, XIII·95d, XIV·50c, XV·36d, XVI·32d, XVII·8a, XVIII·16b, XVIII·35b, XIX·43c, XX·74d, XXI.43b, XXI·51a, XXI·70b, XXI·75a, XXIII·2a, XXIII·39a, XXIV.205d, XXIV·240b

Raghu (Kośalyā) V·23b, V·48a, V·50c

Raghuputra (Rāma) IV.3d, IV·14c, V·52a, V·58d, VI·18c, VI·90a, VI·132b, VI·201d, VII·47d, VII.88c, VII.89b, VIII.123d, X·14d, X·18b, X·20d, X·21d, X·23c, X·25a, X·30c, XI.20c, XI.40a, XI·58a, XI.62d, XI·67c, XI·74d, XI.85a, XI·91a, XIII·24c, XIII·43a, XIII·78a, XV·15c, XVII·49b, XVIII·

39c, XX.64a, XXI.2b, XXI.64d, XXIV.13d, XXIV.15b, XXIV.17c, XXIV.149a, XXIV.192c, XXIV.204c
Raghusiṅha (Rāma) V.53d
Raghusuta (Rāma) V.2c, V.9d, V.10d, V.13a, V.24d, V.42a, V.51c, V.59b, V. 63a, VI.55d, VI.61a, VI.67a, VI.115a, VI.129a, VI.134c, VI.140b, VI.144a, VI.157d, VI.169a, VIII.39d, VIII.134b, VIII.179a, VIII.195a, VIII.201b, X.60b, X.67a, XI.77d, XI.96d, XV.6d, XV.11b, XVI.28c, XVI.36c, XVII. 104d, XVIII.20c, XVIII.47d, XVIII.49d, XX.40c, XX.71c, XXI.76a, XXI. 148d, XXIII.10a, XXIII.26a, XXIII.81d
Raghusutawijaya (Rāma) XXII.65b
Raghūttama (Rāma) IV.24a, IV.48c, V.10a, V.16d, V.27d, V.29b, V.50a, V.55b, VI.68b, VII.4c, VII.33a, VII.39a, VII.95c, VII.105c, VIII.128c, VIII.131a, VIII.133d, VIII.144b, VIII.173c, XI.47b, XIII.9b, XIII.10c, XIII.69d, XIII.71c, XIII.75d, XIII.86c, XIII.89c, XV.13b, XVI.7a, XVI.14a, XIX. 39b, XIX.47b, XIX.58d, XX.36a, XX.61a, XX.67c, XX.75a, XXI.72a, XXI.125d, XXI.153d, XXII.3a, XXIII.25d, XXIII.26c, XXIII.31a, XXIII.39c, XXIII.40d, XXIV.1b, XXIV.93b, XXIV.134a, XXIV.135a, XXIV.144c, XXIV.195b, XXIV.203c, XXVI.25a
Raghutanaya (Rāma) VI.31b, VI.32b, VI.35c, VII.55b, XI.5c, XI.88a, XIV. 33d, XIV.45b, XIV.47d, XV.1b
Raghuwaṅśa (Lakṣmaṇa) V.56c
Raghuwyāghra (Rāma) VI.185b
Rāhu (demon) II.35a, II.48a, VIII.51d, VIII.66d, VIII.74d, XV.61c
Rākṣasanātha (Rāwaṇa) X.11a
Rāma I.32c, I.36a, I.44b, I.45b, I.50b, I.51d, I.53a, I.58c, I.60c, II.2d, II.11d, II.15d, II.22b, II.24a, II.29b, II.30a, II.36c, II.40d, II.44c, II.53d, II.57d, II.59a, II.69a, II.73b, II.77b, II.78b, III.1b, III.3b, III.8b, III.45a, III.85a, IV.1b, IV.11a, IV.15c, IV.41c, IV.42b, IV.49b, IV.60a, V.6d, V.23b, V.30d, V.39a, V.45d, V.80a, VI.3d, VI.7a, VI.11a, VI.56c, VI.66b, VI.67a, VI.69c, VI.70a, VI.71b, VI.74a, VI.79a, VI.80a, VI.82c, VI.95d, VI.100a, VI.104a, VI.105a, VI.110a, VI.111b, VI.112a, VI.114a, VI.149a, VI.157ac, VI.158c, VI.160a, VI.166ac, VI.168a, VI.171ad, VI.172d, VI.173d, VI.174a, VI.199d, VI.201b, VII.1c, VII.47a, VIII.12b, VIII.15d, VIII.83a, VIII.188c, VIII. 200b, VIII.204d, VIII.205d, VIII.207a, IX.59c, IX.64d, X.16a, X.24d, X. 29ac, X.31c, X.36a, X.41ad, X.55b, X.57c, X.66b, X.67c, XI.15c, XI.19a, XI.21a, XI.38d, XI.59d, XI.95b, XIII.22b, XIII.23c, XIII.26a, XIII.34a, XIII.38d, XIII.70d, XIII.84b, XIV.4c, XIV.18d, XVI.6a, XVII.4a, XVII.

6c, XVII.7b, XVII.8d, XVII.9d, XVII.47b, XVII.66d, XVII.78d, XVIII.11a, XVIII.23b, XVIII.39c, XVIII.43c, XVIII.48c, XIX.5d, XX.71c, XXI.2c, XXI.59c, XXI.64a, XXI.68c, XXI.106c, XXI.125a, XXI.139d, XXI.154b, XXII.16c, XXII.67a, XXIII.21b, XXIII.22d, XXIV.3d, XXIV.4a, XXIV.8bc, XXIV.11d, XXIV.13a, XXIV.87a, XXIV.136a, XXIV.154a, XXIV.163c, XXIV.188c, XXIV.200a, XXIV.202b, XXIV.228a, XXIV.29a

Rāmabhadra (Rāma) I.62c, II.3b, II.32a, II.38a, II.46a, III.52b, VI.29b, VI.48a, VI.54a, VI.130c, XI.5b, XI.33a, XVII.22c, XVII.26a, XVII.68c, XVII.99c, XVIII.7a, XVIII.13b, XVIII.33b, XVIII.41b, XXI.65b

Rāmabhārgawa (Rāmaparaśu) II.68b, II.75a, XVII.29a

Rāmābhirāma (Rāma) XI.5d

Rāmadéwa (Rāma) II.56bd, II.59d, II.63b, II.69a, II.74a, III.2b, IV.3d, IV.14b, VI.148d, VI.151a, IX.64b, XI.16c, XI.18b, XI.23b, XIV.3b, XV.69c, XXI.127d, XXIV.7a

Rāmawijaya (Rāma) III.85c, VI.168b, XV.36a, XVIII.51c, XIX.37c, XXI.113a, XXI.150a

Rāmāyaṇa (story of Rāma) XXVI.50b, colophon

Rati (wife of Kāma) V.16b, XXIV.240d

Ratih (Rati) V.75d, XII.34d, XXI.79a

Ratnapārayaṇa (Lĕṅkā) VI.1c

Rāwaṇa (king of Lĕṅkā) IV.63a, V.4a, V.17d, V.19a, V.87d, V.89c, VI.5a, VI.21abd, VI.26d, VI.50c, VI.91d, VI.143b, VII.47c, VII.102c, VII.103a, VIII.16b, VIII.70c, VIII.128a, VIII.137c, VIII.181a, VIII.185a, VIII.186d, VIII.197d, VIII.200a, IX.2d, IX.59a, IX.84c, IX.91b, X.1c, X.10a, X.26b, XI.29b, XI.60b, XII.65d, XIII.8b, XIV.2a, XIV.19c, XIV.50c, XVII.19d, XVII.20c, XVII.21b, XVII.44c, XVII.48a, XVIII.1b, XVIII.12d, XVIII.24c, XVIII.43a, XVIII.51a, XIX.5c, XXI.157c, XXI.187a, XXI.195a, XXI.196a, XXII.19a, XXII.41a, XXIII.35b, XXIV.24d

Rawi (Sun-god) III.76a, XI.65c, XIV.37a, XX.49c, XXIII.24a, XXIV.55a

Rĕṣyamūka (mountain) VI.86b, VI.129c, VI.130a, VI.133a, VI.134a, VI.135b, VIII.189d, XXV.4b

Rohiṇī (goddess) V.16b

Rudra (Śiwa) VI.107a, XXIII.85d

S

Śacī (wife of Indra) XI.28a, XVII.12b

Śacīpati (Indra) II.46d

Sahasra (monkey-chief) XIX.40c
Śaiwa (adherent of Śiwaism) V.65c
Śakra (Indra) XXV.2a
Samaramatta (demon-chief) XXIII.11c, XXIII.16b
Samīraṇa (Wind-god) VIII.16a
Samīraṇasuta (Hanūmān) XXIII.47b
Sampāti (brother of Jaṭāyu) VII.94d, VII.95a. VII.98b, VII.106a
Sampāti (monkey-chief) XIX.40d, XX.10a, XX.11a, XX.12c, XXII.58d
Śaṅkara (Śiwa) VIII.52c, XIII.1c, XXI.130d, XXIV.197b, XXV.2b
Śāntī (Goddess) XXI.140d
Śarabha (monkey-chief) XVIII.17c, XIX.40d, XXII.58c, XXIII.16a, XXIV.247a
Śarabhaṅga (sage) IV.9d, XXIV.212d, XXV.8a
Sāraṇa (spy of Rāwaṇa) XVIII.2a, XVIII.4b, XVIII.5c, XVIII.6b, XVIII.8c. XVIII.24a, XVIII.28b
Saraswatī (goddess) XXI.79a
Sarayū (river) XXIV-216a, XXV.38a, XXV.50a, XXV.56c, XXV.107b
Śaśāṅka (Moon-god) XI.81a, XI.84d
Śaśī (Moon-god) XXIV.56a
Śatabali (monkey-chief) VII.54a, XVIII.18c, XIX.41a, XXII.58b, XXIV.252a
Śatarudra (god) XIX.43d
Śatrughna (younger brother of Rāma) I.33d, XXVI.23c, XXVI.24b
Siṅhānana (monkey-chief) XIX.41c
Siṅhāsya (wagon of Dhūmrākṣa) XXI.161c, XXI.175b
Sītā (wife of Rāma) II.49d, II.51a, II.52d, II.63c, II.66d, II.70b, IV.50b, VI.5bd, VI.23a, VI.25a, VI.66a, VI.82a, VI.143ac, VII.49b, VIII.60a, VIII.63c, VIII.79c, VIII.82a, VIII.91a, VIII.203b, IX.59d, X.20c, X.44b, XI.13b, XI.89d, XVII.1c, XVII.21d, XVII.55a, XVII.57c, XVII.23c, XVII.40d, XVIII.47d, XIX.6c, XXI.29a, XXI.109b, XXIV.190d, XXIV.200c, XXIV.202c. XXIV.240b, XXVI.29b
Śiwa (god) I.7d, XXIII.71a, XXIV.62d, XXIV.79d, XXIV.198c, XXIV.199a
Śiwāgni (Śiwa as Fire-god) XVII.94a
Smrĕtī (goddess) XXI.140d
Somitra (Lakṣmaṇa) VII.43ad, XXVI.24b
Śara (arrow) XXIII.19a

Sphutākṣa (monkey-chief) XVIII·18c
Śrī (wife of Wiṣṇu) VI·83a, VIII·71a, XXI·79a, XXI·140d, XXIV·200c
Śubhodara (monkey-chief) XVIII·18b, XIX·41b
Sugrīwa (monkey-king) VI·86d, VI·88a, VI·89a, VI·90c, VI.91c, VI·94a, VI. 113a, VI·130b, VI.131d, VI·144d, VI·149d, VI·158b, VI.159a, VI·160b, VI. 161a, VI·162b, VI·166b, VI·167a, VI·184c, VI·189b, VI·192b, VI·197c, VI. 202c, VII.43ad, VII·44b, VII·48d, VIII·192b, X·15a, X·36a, XI·49c, XI. 96c, XIII·71a, XIII·75b, XIII·84c, XVI·6b, XVIII·52b, XIX·87a, XX·26b, XX·27b, XXI.108a, XXI·113c, XXI·216c, XXII.16d, XXII·67c, XXII.74b, XXII·87a, XXII.88a, XXIII·84b, XXIV·228d
Śuka (spy of Rāwaṇa) XVIII·2a, XVIII·4b, XVIII·5c, XVIII·6b, XVIII.8c, XVIII·24a, XVIII·28b
Sūkṣma (Supreme Deity) XXIV·202b
Sumālī (maternal grandfather of Rāwaṇa) XIV·1b
Sumantrī (prime minister of Ayodhyā) III·14c, III.16c, III·18a, III 19c, XXVI. 22d
Suméru (mountain) XVI·9d, XX·70b, XXI·131c, XXII·44c, XXIII·74b
Sumitrā (wife of Daśaratha) I.17a, I·33c
Sumitrāputra (Lakṣmaṇa) IV·34a
Sumitrāsuta (Lakṣmaṇa) VI.51a
Sumitrātanaya (Lakṣmaṇa) V·55a
Sumitrātmaja (Lakṣmaṇa) VII·40d
Surālaya (heaven) V·19d
Surāmabhadra (Rāma) II.64d
Suraripunātha (Rāwaṇa) IX·3a
Śūrpaṇakhā (sister of Rāwaṇa) IV·27a, IV.29b, IV·48c, IV·52b, IV·56a, IV·58b, IV·67a, IV·68a, V·3b, V·17a, V.21a
Sūryya (Sun-god) II·6a, VIII·1c, XVIII·43b, XVIII·47a, XXII·45d, XXIII· 74d, XXIV·52a, XXIV·55d
Suséna (monkey-chief) VII·54b, XVIII.17b, XVIII.52b, XIX·40b, XXIV. 244a, XXVI.24c
Sutīkṣṇa (sage) IV.12ad, IV·15a, VI.142c, XXIV.212b
Suwéla (mountain) VII·50a, VIII·22b, XVI.8b, XVI·12c, XVI.16d, XVI.22a, XVI.29a, XVI.39a, XVI.41b, XVII.76a, XVII.78b, XVII·83bd, XVIII.2d, XVIII.4c, XVIII·13c, XIX·5d, XIX.42c, XIX.52cd
Swayamprabhā (demon-girl) VII·74b, VII·80d, VII.87c

T

Takṣaka (dragon) XXII·70b
Tamasā (river) III·15a, III.34a, XXIV.215d, XXV.36a
Tārā (wife of Sugrīwa) VI·88b, VI·159d, VI.189c
Tāra (monkey-chief) XVIII·18a, XIX.41a, XXII·58b, XXIV·248a
Tāṭakā (she-demon) II·23d, II·24d, II·26a, II·27a, V·25a, V·31a, X·23a, X·31a, XIII·23b
Trijaṭā (daughter of Wibhīṣaṇa) VIII·140c, VIII·143ad, VIII·145a, XVII.61c, XVII.62a, XVII.69b, XVII·78a, XVII·101a, XVII.102a, XVII·116c, XVII·117a, XXI.5b, XXI·7b, XXI·14a, XXI.36c, XXI·38d, XXI.47d, XXI.48c, XXI.55a, XXI·57b, XXIV·165a, XXIV.166a, XXIV.186a, XXIV·187b, XXIV·250b, XXVI·38a, XXVI·39a, XXVI·40a
Trikāya (son of Rāwaṇa) XIX·10b, XXIII·10d, XXIII·13a
Tripura (demon slain by Śiwa) II·57a, XI·2a, XVII·34d
Tripuruṣa XXIV·2a
Triśirah (demon-chief) IV·58d, IV·59a, IV·67b, IV·74b, V.1a, V·3a, V.6a, V·26d, V·34a, XXIII·3c
Triśirah (son of Rāwaṇa) XIX·10b, XXIII·10d, XXIII·13a, XXIII·14c, XXIII.16c
Triwikrama (Wiṣṇu) II·55d
Triwikramapitā (Daśaratha) I·2a
Tryagni (god) XXIV.2b
Tumburu (god) XX·22d

U

Uccaiśrawa (horse) XXI.140a
Uragapati (Bāsuki) VI·57d

W

Wainatéya (Garuḍa) XXI·132b
Waiśrawaṇa V·88b, VII.102a, XI·41b, XXII·66b
Waiśwānara (god) XXI·202d
Waitaraṇī XX·2d
Wāk (goddess) XXI·140d
Waṣiṣṭha (sage) I·35c, I.36b
Wé (Sun-god) VIII·13c
Wibhīṣaṇa (younger brother of Rāwaṇa) VIII.140b, IX.92a, XIII.1b, XIII·5c, XIII.6a, XIII.14b, XIII.18a, XIII·19a, XIII·39c, XIII·97ad, XIV.23a, XIV·25c, XIV·34c, XIV·70a, XV·7a, XVIII·5a, XVIII·7b, XVIII.21b,

XVIII.27d, XVIII·33d, XIX·47a, XIX·48d, XX·25ad, XX.36c, XX·73b, XXI·54b, XXI·55c, XXI·56a, XXI.62b, XXI·71a, XXI·75b, XXI.98a, XXI·151b, XXII·65b, XXIII·27b, XXIII·30c, XXIV·1c, XXIV.10a, XXIV·31a, XXIV·43ac, XXIV·87b, XXIV·144a, XXIV·151c, XXIV·204c, XXIV·218a, XXIV·221a, XXIV·228d, XXIV·242a, XXVI·17a, XXVI·27b, XXVI·28b, XXVI·47c

Widhi (Supreme Deity) VI·194d, VII.22c, XVII·72d, XXI·31c, XXI·82a, XXI. 83a, XXI.84d, XXI·86a

Widhiwaśa (god) XX·70d

Wikaṭākṣiṇī (she-demon) VIII·18b, VIII·20c

Wilohitākṣa (demon-chief) XIX·8c, XXIII·37b, XXIII·42d

Winata (monkey-chief) VII·54c, XVIII·18b, XVIII·52b, XIX·40d, XXII.58b

Windhya (mountain) VII·56b, VII·59b, VII·92b, VIII·189c, XI.14c, XXIV·26b, XXIV·208c, XXV·1a, XXV.3bc

Wirādha (demon-chief) IV·5a, IV.6c, IV·9a, X·23b, X·37a, X·57a, XIII·23b

Wirūpākṣa (demon-chief) XIX·8c, XIX·35a, XX·33a, XX·34b, XXII·14c, XXIII·83b, XXIII·85c

Wisaṅkaṭa (monkey-chief) XIX·41c

Wiṣṇu (god) I·2b, II·30b, III·36d, V·75a, VI·106c, VI·112b, XI·17d, XIV·12c, XV·39c, XIX·93d, XXI·125c, XXI·126b, XXI·127c, XXI·154a, XXIV· 200c

Wiśwakarmmā (god) XXIV·257d

Wiśwakarmmā (demon-king) VII·72b, XVI·1b

Wiśwāmitra (sage) I·38c

Wiwaswān (Sun-god) XI.79a

Wrĕhaspati (god) XIV.39a, XXI.139a

Wrĕkāsya (horse) XXI·161d, XXI·175c

Wrĕṣabha (monkey-chief) XVIII·17c, XIX·41c, XXII·58c, XXIV·246a

Wrĕṣṇi (tribe) XXI·142a

Wrĕtra (demon slain by Indra) XIV·7c

Wway (god of Water) XXIV·95c

Y

Yojanabāhu (demon) X·23a, X·30a

Yama (god of Death) V.88c, XIX.49d, XIX.130b, XXI.139b, XXII.66b, XXIII.9a, XXIV·18b, XXIV·20c, XXIV·32a, XXIV·54a

Yamunā (river) III·36b, XXIV.214a, XXV·35a

Yūpākṣa (demon-chief) XIX·8d

b) INDEX OF SUBJECTS

A

admonition, of Rāma to Wibhīṣaṇa XXIV·43-87
Agni, his speech to Rāma XXIV·195-8
Ākampana, death of XXI·192
Aṅgada, and the monkeys want to die by starvation VI.80, appointed as crownprince VI·198, his ultimatum XVIII·34 sq, his speech to encourage the monkey warriors XXII·52-3, his devotion to Rāma XXIII·39-40, kills Mahodara XXIII·84
animals, description of XXIV·109-17
anurāga, regard to other people XIII·50, XIV·17
arddhacandra, battle-array XXI·207
artha, kāma and dharma, aims of life for a kṣatriya II·62
Aśoka, garden in Lĕṅkā VIII·86-90
Asrĕṅga, an expert of offerings I·22, the offerings of I·24-31
aṣṭabrata, the eightfold meritorious act XXIV.52-60
Ayodhyā, Daśaratha's reign over I.1 sq, the beauty of I.11-5, Hanūmān ordered to go to XXIV·206-19, description of XXVI.1-6, Rāma and Sītā arrive in XXVI.9

B

bajrapañjara, battle array XVIII.67
Bāli, the origin of the power of VI.154, the fight of Sugrīwa with VI.161-72, rebukes Rāma VI.174-84, his death VI.196
Baṇḍira, his speech XXVI.25
Bharadwāja, power of his yoga III.38
Bharata, the birth of I.33, studies with Waṣiṣṭha I.35-7, resents Kékayī III.27, his search for Rāma III.33-86, comes to the sage Bharadwāja III·37-9, meets a naked forest-dweller III.40, meeting with Rāma III.43, ordered by Rāma to return to Ayodhyā III·46-7
Baruṇa, his counsel to Rāma XV·37-44
battle, between the demon and monkey-armies XVIII·71-131, XIX·1-6, of the commanders of the monkeys and demons XIX.7 sq, between the troops of Rāma and Rāwaṇa XXIII·77-85
brahmin, the duty of XVIII·96

C

council, of war in Lĕṅkā XIII·1-97, XIV·1 sq
cow, description of the XXIV·112-7

D

Ḍākinī, slain by Hanūmān VIII·7
Daśaratha, as king of Ayodhyā I·1 sq, his qualities as king I·2-10, the wives of I·17-9, the sons of I·32-3, invited to witness the wedding of Rāma and Sītā II·60-1, his sorrow III.19-22, his death III·22-3, his cremation III·32 sq
Death, of Wrĕtra by water XIV·7-8, of Anikumbha XX·32, of Wirūpākṣa XX·34, of Aśaniprabha XX·34, of Sphuṭadakṣi XIX·18, of Pratapaṇākṣi XIX·19, of Bajramuṣṭi XIX.29, of Prajaṅgha XIX.14, of Jambunālī XIX·24, of Mitraghna XIX·25, of Praghasa XIX.26, of Narāntaka XXIII.12, of Déwāntaka XXIII.15, of Triśirah XXIII. 16, of Trikāya/Atikāya XXIII·19
deer, the golden V·39
description, of temple in Lĕṅkā VIII·46-58, of Love in Lĕṅkā XII·1-20, of the mountain of Suwéla XVI·8-40, of the deities etc watching the battle XIX·22, 27, 37, of the rivers Gaṅgā and Yamunā XXIV.35, of the river Tamasā XXIV·36-7, of the river Sarayū XXIV·38-108, of the ascetics and symbols of plants and other things XXIV.39-49, of the cow XXIV.63, 112-17, of flowers XXIV.82-92, of Lĕṅkā under the reign of Wibhīṣaṇa XXIV·90-126, of trees and plants XXIV·72-6, of animals XXIV·109-17, of the city of Ayodhyā and its people XXVI.1-6, of sorrow and happiness XXVI·10-6, of Rāma and Sītā XXVI·29-35
discussion on virtue XXIV·93-7
Dhūmrākṣa, death of XXI·185
Dūṣaṇa, death of V·3
duty, of soldiers XVIII.94-5

F

Farewell, scenes of demon-heroes going to war XVIII.20-32, of Sugrīwa and Wibhīṣaṇa XXVI·37-47
Feast, in Ayodhyā XXVI·23-5
Fight, of Sugrīwa and Bāli VI·161-72
Fire-ordeal, of Sītā XXIV·127-202
Flowers, girls gathering XXIV·78-81, description of XXIV.82-92

G

Gaṅgā, description of XXIV.35
girls, gathering of flowers XXIV.78-81

H

Hanūmān, looking for Rāma VI.132-48, his journey to Lĕṅkā VII.13, his encounter with the mountain Mĕnakā VIII.8-17, his search for Sītā VIII.25-84, in the Aśoka-garden VIII.93 sq, beholds Sītā VIII.103-10, conveys the message of Rāma to Sītā VIII.178-208, destroys the Aśoka-garden VIII.214-5, IX.1-89, fights the demons IX.11-85, his encounter with Akṣa IX.46-50, his encounter with Indrajit IX.60-85, his trial X.1-72, gives encouragement to the monkey warriors XVIII.89-100, in search of mahoṣadhilatā XXIII.31-33, ordered to go to Ayodhyā XXIV.206-19
Hiraṇyakaśipu, death of XIV.9-14

I

Indra kills Wrĕtra XIV.7-8
Indrajit, his wagon smashed by Aṅgada XX.35, attacks with snake-arrows XX.58, his last battle XXIII.23-67
instruction, of Rāma to Bharata III.53-84

J

Jamadagni (Rāmaparaśu), defeated by Rāma II.67-77, V.24
Jaṭāyu, his fight against Rāwaṇa VI.16-27, the death of VI.70

K

Khara, death of V.1-6, killed by Rāma V.34
Kĕkayī, foils the coronation of Rāma III.8-9
kṣatriya, the duty of XVIII.96
Kumbhakarṇṇa, his counsel XIV.22 sq, resents Rāwaṇa XXII.19-40, his fight against the monkey-host XXII.49-65, his fight against Sugrīwa XXII.72-89, his fight against Rāma and Lakṣmaṇa XXIII.2-8, his sons XXIII.36-47

L

Lakṣmaṇa, the birth of I.33, studies with Wasiṣṭha I.35-7, goes to the hermitage of Wiśwāmitra I.59, the journey to the hermitage of II.1-20, honored by Wiśwāmitra II.29, follows Rāma into exile III.14-6, his encounter with Śūrpaṇakhā IV.29-57, the curse of V.63, his consolation VI.61-3, wounded by Rāwaṇa XXIV.9, cured by Wibhīṣaṇa XXIV.10

lamentation, of the monkeys VII.87-91, of Rāma VI.37-47, XXI.77-112, of Sītā VI.6-12, XVII.105-10, of Sītā on seeing the illusory heads of Rāma and Lakṣmaṇa XVII.26-47, of Trijaṭā XVII.70-3, of Wibhīṣaṇa XIV.32-42
Lĕṅkā, on fire XI.1-3, description of love in XII.1-20, preparation for council in XII.54-65, the council of war XIII.1-97, XIV.1 sq, under the reign of Wibhīṣaṇa XXIV.90-126
letter of Sītā to Rāma X.22-32
liṅga, religious symbol XVIII.23

M

mada, lust XXII.40
mahātmya XXIV.50
Mahéndra, mountain of XI.51-60
mahoṣadhilatā, search for XXIII.31-3
makarānana, battle-array of Indrajit XVIII.66
Manu, his rules XVII.45
Mārica, defeated by Rāma V.25, blown away by wind-arrow V.32, changes into a golden-deer V.39
moha, perplexity XXII.40
monkeys, looking for rocks XV.48-69, on the mountain of Suwéla XVI.41-7, affected by the wimohana-arrow XXIII.25, preparing for battle XVIII.39-43, taking positions XVIII.50-56

N

Nala, builds the causeway XVI.1-4
Narasiṅha, manifestation of Wiṣṇu XIV.13-4
naya XIV.22-3, 26, 33
Nikumbha and Kumbha, the sons of Kumbhakarṇṇa XXIII.38-47

O

obeisance of the poet XXVI.49-50
omen, bad ones come to Lĕṅkā XIV.35

P

Pañji, singing of XXV.85
perplexity, of Rāma XVI.28-9
poet, his obeisance XXVI.49-50
Prahasta, comes out to battle XXI.201-41
procession, in Ayodhyā XXVI.22-3
Puṣpaka, aerial chariot of Rāwaṇa VIII.73-4

pyre of Sītā XXIV·190-3

R

rāga, passion, the enemy within XIII·73

rajas and tamas XVIII.6

Rāma, the birth of I·32, studies with Wasiṣtha I·35-7, goes to the hermitage of Wiśwāmitra I.59, the journey of II.1-20, kills Tāṭakā II·23-4 honoured by Wiśwāmitra II.29, defeats the demon Mārīca II.36-44, Wiśwāmitra remembers the manifestation of II.47-8, ordered to take part in the swayambara of Sītā II.49-52, breaks the bow and wins Sītā's hand II.57-9, his encounter with Rāmaparaśu II·67-78, his coronation foiled by Kékayī III·8-9, goes into exile III·14-6, orders Bharata to reign over Ayodhyā III·46-7, instructs Bharata how to rule the country III·53-84, in Citrakūṭa IV·1, meets Atri IV.2, in Daṇḍaka IV·3, kills Wirādha IV·6-8, meets the yogin Śarabhaṅga IV·9-12, meets the yogin Sutīkṣṇa IV·14, his encounter with Śūrpaṇakhā IV·27-57, his battle with Khara, Triśirah and Dūṣaṇa IV·71, kills Khara, Triśirah and Dūṣaṇa V·26, his sorrow VI·33, his lamentations VI.37-47, his anger VI·54-9, finds Jaṭāyu VI·65, his encounter with Dirghabāhu VI·75-95, his encounter with the sabarī the lady-hermit VI·98-113, his encounter with Hanūmān in the Rēṣyamūka forest VI 134-148, makes friends with Sugrīwa VI·150, his stay at the mountain of Mālyawān VII·1 sq, his affliction here VII.10-30, kills demons X·23, arrives at the Mahéndra XI·50, XI.58, his distress XI.67-96, instrument of deities and sages XIV·5-6, accepts Wibhīṣaṇa XV·8-12, his anger towards the sea XV.14-33, crosses the ocean XVI·7, his arrival at the Suwéla-mountain XVI·8, his perplexity XVI·28-9, the illusory heads of Lakṣmaṇa and XVII·4-60, his lamentation XXI·77-112, together with Lakṣmaṇa and Wibhīṣaṇa fight against Rāwaṇa XXIV·1-12, fights against Rāwaṇa XXIV·13-27, his admonition to Wibhīṣaṇa XXIV.43-87, orders Hanūmān to go to Ayodhyā XXIV·206-19, asks Sugrīwa and Wibhīṣaṇa to go along XXIV.221-7, describes the scenes along the way XXIV.255-60, XXV·1-117, XXVI.1-7, and Sītā arrives in Ayodhyā XXVI·9, and Sītā, description of XXVI·29-35

Rāmaparaśu, his encounter with Rāmadéwa II·67-78, beaten by Rāma V·30

rape of Sītā VI.5

Rāwaṇa, his visit to Mārīca V·22 sq, in disguise as a brahmin V·65, his encounter with Sītā V·68, his proposal to Sītā VI·30, visits Sītā in

the Aśoka-garden VIII·113-38, his abuse to Wibhīṣaṇa XIV·50-8, brings illusory heads of Rāma and Lakṣmaṇa to Sītā XVII·4-60, his reply to Sītā XVII·56-9, refuses the ultimatum XVIII·45-8, replies to Kumbhakarṇṇa XXII.41-2, his battle against Rāma and Lakṣmaṇa XXIV·1-12, his fight against Rāma XXIV·13-27

Rĕṣyamūka, the encounter of Rāma and Hanūmān in the forest of VI·134-48

re-union of Rāma and his family XXVI·17-21

S

Śabarī, her encounter with Rāma VI·98-113

ṣaḍguṇa, the six constituents of policy XIII·48 sq, XIV·16

ṣaḍwarga, the six kinds of infatuations XIII.52, six inner foes of men XXII.39

samādhi, abstract meditation XVII.41, XXIV·26, 73, 77

sambhawa, sthiti and pralaya XXI·129

Sampāti, his encounter with the monkeys VI·85, helps the monkeys VII·106

Śaṅkara, his speech to Rāma XXIV·200-1

Sarayū, the bathers of the XXIV·50-4, the birds and other animals of the XXIV·55-71, description of the XXIV.38-108

Śatrughna, the birth of I·33, studies with Wasiṣṭha I.35-7

singing, and dancing under the moon XVII.112-5

Sītā, swayamwara of II.57-9, follows Rāma into exile III·14-6, her encounter with Rāwaṇa V·68, the rape of VI.5, the lamentation of VI·6-14, XVII.105-10, XXI·17-31, mistreated by she-demons VIII·139, describes her sorrow to Trijaṭā VIII·145-76, her letter to Rāma X·22-32, her lamentations on seeing the illusory heads XVII·26-47, taunting Rāwaṇa to kill her XVII·48-53, her offerings to Śiwa XVII·92-9, resolves to die by fire XVII.61, her prayer to Śiwa XVII·66-8, brought to the battlefield by aerial chariot XXI·1 sq, the fire ordeal of XXIV·127-202, calls deities as witness XXIV·157-61

song of praise of the sages to Rāma XXI·126-47

sorrows of Sītā VIII·145-76

sūcīmukha, battle array XVIII·68

Sugrīwa, driven away by Bāli VI·145-6, the fight against Bāli VI·161-72, his reply to Rāma XXI 114-20, kills Wirūpākṣa XXIII·83, kills Dhūmrākṣa XXIII.84, and Wibhīṣaṇa agree to go along to Ayodhyā XXIV·229-36

Śuka, and Sāraṇa sent to the Suwéla-mountain as spies XVIII·1-11, their report to Rāwaṇa XVIII·13-24

Suwéla, description of the mountain of XVI·8-40
swayamwara of Sītā V·27
Swayamprabhā, her encounter with the monkeys VII·65, deceives the monkeys VII·79

T

tamah, ignorance XXII·2
Tāṭakā, an ogress called II·23, the death of II·24, V·25, V·31
Tamasā, description of the river XXIV·36-7
temple, of Lĕṅkā VIII·46-58
trees and plants, description of XXIV·72-6
trial of Hanūmān X·1-72
trick of the gods VI·194
triguṇa XVII·94
Trijaṭā, defends Sītā against the she-demons VIII·141-2, her lamentations XVII·70-73, XXI.6-13, XXI·39-40, her visit to Wibhīṣaṇa XVII·78-82, brings the good tidings to Sītā XVII-83-90, her second visit to Wibhīṣaṇa XXI·56-71, defends princess Sītā XXIV·169-85
Triśirah, death of IV·75-6, V·34

U

ultimate happiness, to die in battle XIV·32, 46

V

virtue, discussion on XXIV·93-7

W

wailing, of the monkey soldiers XX.64-6
waiśya, the duty of XVIII·96
war, gate to heaven XVIII·91
Waṣiṣṭha, a priest, the teacher of Rāma and his brothers I·35-7
Wibhīṣaṇa, his reply to Rāma XIV·64 sq, his arrival at the mountain of Mahéndra XV·1 sq, his lamentation XXIV·32-42, agrees to go along to Ayodhyā 229-36
Wikaṭākṣiṇī, death of VIII·18-21
wimohanaśara XXIII·25
Wiṣṇu, guardian and protector of the world XIV·12
Wiśwāmitra, a sage, descendant of Gadi I·38, his hermitage destroyed by demons I·39, his visit to Ayodhyā I·40-58
Wrĕtra, killed by Indra XIV.7-8

Y

yoga, power of Bharadwāja's III.38, of Śarabhaṅga IV.13, practices XVII.39

c) LIST OF ABBREVIATIONS

afl: *aflevering* (Du) - part
A.J.: Anno Javanica
A.N.U.: Australian National University (Canberra)
B..I: Bahasa Indonesia
B.K.I.: Bijdragen tot de Taal-, Land-en Volkenkunde, published by the Koninklijk Instituut voor Taal-, Land- en Volkenkunde, The Hague
B.K.L.: Bhaṭṭikāwyam, translated by G.G. Leonardi
B.S.O.A.S.: Bulletin of the School of Oriental and African Studies
B.T.J: Babad Tanah Jawi
C.H.: C. Hooykaas
cod. or.: codex original
ct: canto
Du: Dutch
ed: edition
F.K.I.: Feestbundel, published by the Koninklijk Instituut voor Taal-, Land- en Volkenkunde
g: *guru* (Skt)
G.I.S.: Greater India Society
G.K.I.: Gedenkschrift v.h. Koninklijk Instituut voor Taal-, Land- en Volkenkunde van Nederlandsch Indie
G. & R: J.F.C. Gericke and T. Roorda, *Javaansch-Nederlandsch Handwoordenboek*
H.P.S.: H.P. Shastri, *The Rāmāyaṇa of Vālmīki*
H.Z.: H. Zimmer, *Myths and Symbols etc.*
J: Juynboll
J.G.I.S.: Journal of Greater India Society
J.M.B.R.A.S.: Journal of the Malayan Branch of the Royal Asiatic Society
J.O.I.: Journal of the Oriental Institute (Baroda)
J.O.R.: Journal of Oriental Research (Madras)
J.R.A.S.: Journal of the Royal Asiatic Society
J.R.A.S.S.B.: *ibid* Straits Branch
K: Kern or Kern's text-edition
K.B.W.: Kawi-Balineesch-Nederlandsch woordenboek by v.d. Tuuk 1897-1912
K.G.P.H.: Kañjeṅ Gusti Pañéran Harya
l: *laghu* (Skt)

Isp: *lan sapanungilanipun* (N.J.) and so on
Mal: Malay
MD: McDonald, *A Practical Sanskrit Dictionary*
ms(s): manuscript(s)
MW: Monier-Williams, *A Sanskrit-English Dictionary*
Nāg: Nāgarakretāgama
N.J.: New Javanese
nl: *namelijk* (Du) — namely
no: number
N.R.: *nieuwe reeks* (Du) — new series
O.J.R.: Old Javanese Rāmāyana
opp: opposite
P: Poerbatjaraka
P.B.: Paku Buwana
Pi: Pigeaud
RK: Rāmāyana Kakawin
S: Soewito Santoso
Skt: Sanskrit
S.M.: Sejarah Melayu
T: Teeuw
Tag: Tagalog
T.B.G: Tijdschrift Bataviaasch Genootschap van Kunsten en Wetenschappen (Tijdschrift voor Indische Taal-, Land- en Volkenkunde)
V.B.G: Verhandelingen van het Bataviaasch Genootschap van Kunsten en Wetenschappen
V.G.: Verspreide Geschriften
V.K.A.W.L.: Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen Afdeling Letterkunde
V.K.I.: Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde (The Hague)
vol(s): volume(s)
wl: wordlist

BIBLIOGRAPHY

(Those marked with an asterisk are not consulted by the present author, because they are not available)

Aichele, W: "Oudjavaansche Bijdragen tot de geschiedenis van den wenschboom," *Djawa* 8(1928)

— "Oudjavaansche Beroepsnamen," *Djawa* 11(1931)

— "Lor-kidul," *BKI.* 115(1959)

— "Vergessene Metaphern als Kriterien der Datierung des Altjavanischen Rāmāyaṇa," *Oriens Extremus* 16(1969)

— "Zu Rāmas Begegnung mit Paraśurāma" *BKI.* 128(1972)

Arrowsmith & Shattuck, W & R. ed: *The Craft and Context of Translation*, New York, 1964

Avalon, A. (Sir John Woodroffe): *Principles of Tantra*, 2nd ed., Madras, 1952

— *The Serpent Power*, 5th ed., Madras, 1953

Baba, Meher: *God speaks, the theme of Creation and Its Purpose,* New York, 1955

Barnett, L.D.: *Antiquities of India*, London, 1913

Basham A.L.: *The wonder that was India*, New York, 1954

Berg, C.C.: "Kidung Sunda. Inleiding, tekst, vertaling en aanteekeningen," *BKI.* 83(1927)

— *Inleiding tot de studies van het Oud-Javaansch*, Soerakarta, 1928

— "De Çiwa-hymne van de Arjunawiwāha," *BKI.* 90(1933)

— "De Arjunawiwāha, Erlangga's levensloop en bruiloftslied," *BKI.* 97(1938)

— "De geschiedenis van Pril Majapahit," *Indonesie*, 4(1950-1)

— "De Sadeng-oorlog en de mythe van Groot-Majapahit," *Indonesie* 5(1951-2)

— "Bijdragen tot de kennis der Pañji-Verhalen," *BKI.* 110(1954)

— "Babad en Babad studie," *Indonesie* 10(1957)

— *Ilmu² Kebudajaan di Indonesia*, Djakarta, 1972

Bernet Kempers, A.J.: *Cultural Relations between India and Java,* Calcutta, 1933

— *Ancient Indonesian Art*, Amsterdam, 1959

Bhadra & Hooykaas, I,W. & C.: "Dampati Lalangon," *TBG.* 82(1942)

Bharati, S.: *The Yoga of Sri Aurobindo*, Pondicherry, 1935

*Bhattacharyya, S.: "The Śabdālaṅkāra Yamaka in the Rāmāyaṇa," *J.O.I.* (Baroda) 1(1951)

Bosch, F.D.K.: "Local Genius and Old Javanese Art," *Med. Kon. Ned. ak. v. Wet., Afd. Lett.*, N.R., 15, no. 1

Brandes, J.L.A.: *Pararaton*, 's-Hage, 1896

— *Beschrijving van Tj. Singasari en de wolkstoneelen van Panataran*, 's-Gravenhage-Batavia, 1909

Bulcke, C.: The three recensions of the Vālmīki Rāmāyana, *J.O.R.* (Madras) 17(1947)

Callenfells, P.V. van Stein: *De Mintaraga-Basreliefs aan de Oud-Javaansche Bouwerken*, Weltevreden, 1925

Casparis, J.G. de: "De betekenis van het rijm in de structuur van het Javaans," *TBG*. 82(1942)

— "Historical writing on Indonesia (early period)," in D.G.E. Hall, *Historians of South-East Asia*, London, 1961

Chatterjee, B.R.: "India and Java," 2 vols., *Greater India Society* 5(1933)

Chatterji, S.K.: Address of Welcome, *International Seminar on the Ramayana*, New Delhi, December 8-12, 1975

Coast, J.: *Dancers of Bali*, N. York, 1953

Coomaraswamy, A.K.: *History of Indian and Indonesian Art*, London, 1927

Covarrubias, M.: *Island of Bali*, New York, 1965

Cowell, E.B.: *The Jātaka or Stories of the Buddha's former births*, 6 vols., London, 1957

Crueq, K. Chr.: *Bijdrage tot de kennis van het Balisch doodenritueel*, Santpoort, 1928

H. Day: *The Study and Practice of Yoga*, London, 1953

Dhani Nivat: "The Rama Jataka", "Hide Figures of the Ramakien", in *Collected Articles by H.H. Prince Dhani Nivat*, reprinted from Journal of the Siam Society, Bangkok, 1969

Das, Bh.: *Kṛṣṇa, a study in the theory of Avatarās*, 3rd ed., Madras, 1929

"Dodot Banguntulak", *Relung Pustaka*, Djuli, 1970 (Surakarta)

Drewes, G.W.J.: *Internationale Belangstelling voor het Oudjavaansch*, Batavia, C., 1935

— *The Romance of King Aṅliṅ Darma*. The Hague, 1975

Dunne, D.: *Yoga made Easy*, Frogmore, St. Albans, 1973

Encyclopaedia van Nederlandsch Oost-Indie, 4, 's-Gravenhage-Leiden, 1921

Ensink, J.: "On the Old-Javanese Cantakaparwa and its tale of Sutasoma," *V.K.I.* 54(1967)

Erp, Th. van: "*Nog eens de Hindoe-Javaansche Beelden te Bangkok*," *BKI*. 83 (1927)

— "Een merkwaardige Garuḍa-voorstelling op een Hindoe-Javaansche bronzen hangklok," *BKI*. 90(1933)

Frankfort, H.: *The problem of similarity in ancient Near Eastern religions*, Oxford, 1951
Fuller, B.: *Studies of Indian Life and Sentiment*, London, 1910
Furness, H.H.: *New Variorum Edition of Shakespeare*, New York, 1963
Garrison, O.: *Tantra, the Yoga of Sex*, New York, 1964
Gerick and Roorda, J.F.C. and T: *Javaansch-Nederlandsch Handwoordenboek*, Amsterdam-Leiden, 1903
Ghosh, Manomohan: "On the source of the Old-Javanese Rāmāyaṇa-Kakawin," *J.G.I.S.* 3(1936) (Calcutta)
Gonda, J.: *Het Oud-Javaansche Brahmāṇḍapurāṇa* (B.J. v. 5 + 6) Bandung, 1932-3.
— "Amṛtasañjīvanī", *BKI.* 89(1932)
— "Tumura's en Çavara's," *BKI.* 90(1933)
— "Agastyaparwa, een Oud-Javaansch prozageschrift," *BKI.* 90(1933)
— "Eenige beschouwingen over inhoud, compositie, aard en herkomst van het Agastyaparwa," *BKI.* 92(1935)
— "Aanteekeningen bij het Agastyaparwa," *BKI.* 92(1935)
— "Agastyaparwa. Vertaling," *BKI.* 94(1936)
— "The Javanese version of the Bhagavadgitā," *TBG.* 75(1935)
— "Bijdragen tot de Oud-Javaansch lexicography, Tantu Panggelaran," *BKI.* 89(1932)
— *Letterkunde van de Indische Archipel*, Amsterdam-Brussel, 1947
— "Opmerkingen over het Oud-Javaanse zinsleer," *BKI.* 105(1949)
— *Inleiding tot het Indisch denken*, Antwerpen, 1948
— *Sanskrit in Indonesia*, Nagpur, 1952
— *Aspect of Early Viṣṇuism*, Utrecht, 1954
Goris, R.: "Stormkind en Geesteszoon," *Djawa* 7(1927)
— *Bijdrage tot de kennis der Oud-Javaansche en Balineesche Theologie*, Leiden, diss., 1936
Goswani, K.G: *A Study of Vaiṣṇavism*, Calcutta, 1956
Gould, J. Muirhead- (ed): *The Kama Sutra of Vatsyayana, translated by Sir R. Burton etc.*, London, 1966
Gunning, J.G.H.: *Bharata-yuddha, Oudjavaansch heldendicht*, 's-Gravenhage, 1903
Hall, D.G.E.: *A history of South-east Asia*, London, 1958
Hewitt, J.: *Teach yourself Yoga*, London, 1960
Hidding, K.A.H.: "De betekenis van den Kekajon", *TBG.* 71.3-4(1931)
Hocart, A.M.: *The life-giving Myth*, London, 1952
Holt, C.: *The Art of Indonesia*, New York, 1967

Hooykaas, C.: "The Old-Javanese Rāmāyaṇa Kakawin," *V.K.I.* 16(1955)
*— "The Wailing of Vibhīṣaṇa in the O.J.R. Kakawin," *J.O.I.*, Baroda, V (1956)
*— "Vibhīṣaṇa's succession in Laṅka, a passage on Nīti-Śāstra in the O.J.R.," *J.O.I.*, Baroda, V.(1956)
— "Old-Javanese Kakawin and the Sabaras," *BKI.* 113(1957)
— "Love in Lĕṅkā," *BKI.* 113(1957)
*— "On some Arthālaṅkāras in the Bhaṭṭikāvya, X, *B.S.O.A.S.* 20(1957)
*— "Stylistic figures in the Old-Javanese Rāmāyaṇa Kakawin," *J.O.I.*, Baroda, VII.(1958)
*— "Four line Yamaka in the Old-Javanese Rāmāyaṇa," I & II, *J.R.A.S.* 1958
— "The Old-Javanese Rāmāyana, an exemplary kakawin as to form and content," *V.K.A.W.L.*, N.R., 65, no 1, Amsterdam, 1958
— "The Paradise on Earth in Lĕṅkā," *BKI.* 114(1958)
— "From Lĕṅkā to Ayodhyā by Puṣpaka being the Oldjavanese Rāmāyaṇa sarga XXV mainly," *BKI.* 114(1958)
Hooykaas, J.: "Upon a white Stone under a nagasari-tree," *BKI.* 113(1957)
Horne, E.C.: *Javanese-English Dictionary*, New Haven & London, 1974
Jacobi, H.: *The Rāmāyaṇa*, translated from German by Dr S.N. Ghosal, Baroda, 1960
Jaiswal, S.: *The origin and development of Vaisnavism*, Delhi, 1967
James, E.O.: *The worship of the Sky-god*, London, 1963
Jasadipoera, R. Ng: *Serat Rama*, 3 vols, Weltevreden, 1925
Jasper and Pirngadi, J.E. and M.: *De Inlandsche Kunstnijverheid in Nederlandsch-Indie*, 's-Gravenhage, 1912-1930
Johns, A.H.: "From Buddhism to Islam," *Comparative Studies in Society and History*, IX, no 1, The Hague, 1966
— "On translating the Nāgarakṛtāgama," *Lingua* 15(1965)
Juynboll, H.H.: "Eene episode uit het Oudindische Rāmāyaṇa vergeleken met de Javaansche en Maleische bewerkingen," *BKI.* 50(1889)
— "Indonesische en Achterindische Toneelvoorstellingen uit het Rāmāyaṇa," *BKI.* 54(1902)
— *Kawi-Balinesche-Nederlandsche Glossarium op het Oudjavaansche Rāmāyana*, 's-Gravenhage, 1902
– *Ādiparwa, Oudjavaansch Prozageschrift*, Den Haag, 1906
– *Supplement op de Catalogus van de Javaansche en Madoereesche handschriften der*

Leidse Universiteits-Bibliotheek, vols 1, 2, Leiden, 1907, 1911
— "Bijdrage tot de kennis der vereering van Wisnu in Java," *BKI.* 60(1908)
— "De Geschiedenis van Garuḍa," *G.K.I.*, 's-Gravenhage, 1926
— Translation in Dutch of the Rāmāyana Kakawin sarga VII-XXVI in *BKI.* 78-94
— *Wiraṭaparwwa*, 's-Gravenhage, 1912
Kartahasmara, R. Ng: *Rabinipun R. Surjatmadja*, Djakarta, 1966
Kats, J.: *Sang Hyang Kamahayanikan*, 's-Gravenhage, 1910
— *Het Javaansche Toneel, Wajang Poerwa I*, Weltevreden, 1923
— *The Ramayana as Sculptured in Reliefs in Javanese Temples*, Batavia-Leiden [1930]
Kern, H.: *Wṛtta-Sañcaya, Oudjavaansch leerdicht over versbouw*, Leiden, 1875
— "Proeve uit het Oudjavaansche Rāmāyana," *BKI.* 1883. (Zesde International Congres der Orientalisten te Leiden)
— "Eene merkwaardige tekstverknoeiing in het Oud-Javaansche Rāmāyaṇa," *BKI.* 1898
— *Rāmāyana-Kakawin*, 's-Gravenhage, 1900
— Translations in Dutch of the Rāmāyana-Kakawin sarga I-VI, in *V.G.* X
Knebel, J.: "Darmakoesoema of Sèh Djamboekarang, desa-legende uit het Javaansch," *TBG.* 39(1897)
Krom, N.J.: "Over de dateering van eenige kawi-geschriften," *TBG.* 57 (1916)
— "Muziek maken in den Maneschijn," *BKI.* 82(1926)
Kruyt, A.C.: *Het Animisme in den Indische Archiepel*, 's-Gravenhage, 1906
Kumaran, V.: *Yoga for lay men, maintenance of health by yoga postures*, Singapore, 1961
Kunst, J.: *Music in Java*, 3 vols, The Hague, 1949
Kusumadilaga, P.H.: *Pakem Sastramiruda*, v. I, Solo, 1930
Lamster, J.C.: *Bali*, Haarlem, 1933
Leeson, F.: *Kama Shilpa*, Bombay, 1962
Leonardi, G.G.: *Bhattikāvyam*, Leiden 1972
Liaw, Y.F.: *Sejarah Kesusastraan Melayu Klassik*, Singapura, 1975
Linehan, W.: "Langkasuka the island of Aśoka", *J.R.A.S.M.B.* 21(1948)
Macdonnel, A.A.: *A Practical Sanskrit Dictionary*, Oxford, 1954-8
Makhan Lal Sen, B.L.: *The Ramayan*, 3 vols., Calcutta-12, 1927
Mangkoenegoro VII, K.G.P.A.A.: "Over de wajang-koelit (poerwa) in het algemeen en over de daarin voorkomende symbolische en mystieke elemen-

ten," *Djawa* 8(1933)
Max Muller, F.: *Sacred Books of the East* vol.42 (Hymns of the Atharvaveda), Delhi, 1967
Mehta, P.D.: *Early Indian Religious Thought*, London, 1956
Meinsma, J.J.: *Babad Tanah Djawi*, 's-Gravenhage, 1874
Middendorp, W.: "Oude verhalen, een nieuwe geschiedenis", *F.K.I.* II, Weltevreden, 1929
Moertono, S.: *State and Statecraft in Old Java*, Ithaca, New York, 1968
Monro, W.D.: *Stories of Indian Gods & Heroes*, London, 1912
Muusses, M.A.: "De Oudheden te Sukuh", *Djawa* 4(1924)
Naerssen, F.H. van: "Twee koperen oorkonden van Balitung in het Koloniaal Instituut te Amsterdam," *BKI.* 95(1937)
Narang, S.P.: *Bhaṭṭikāvya, a study*, Delhi-Patna-Varanasi, 1969
Nida and Taber, E.A. and C.R.: *The Theory and Practice of Translation*, Leiden, 1969
Nilakanta Shastri, K.A.: "Agastya", *TBG.* 76(1936)
Noble and Coomaraswamy, M.E. and K.A.: *Myths of the Hindus-Buddhists*, London, 1920
Nojowirongko, M.Ng.: *Serat tuntunan Padalangan*, Jogyakarta, 1956
P.B. V: *Serat Centini*, vol. 8, Batawi, 1912
Pavitrananda, Swami: *Talks with Swami Vivekananda*, 2nd ed., Mayavati, 1946
Pigeaud, Th.: *De Tantu Panggelaran*, 's-Gravenhage, 1924
— "De dood van Indrajit", *Djawa* 6(1926)
— *Javaansche Volksvertoningen*, Batavia, 1938
— *Java in the Fourteenth Century*, 5 vols, The Hague, 1960-1963
— *Literature of Java*, 3 vols, The Hague, 1967-70
Poerbatjaraka, R. Ng: "Aanteekeningen op de Nāgarakṛtāgama", *BKI.* 80 (1924)
— *Agastya in den Archipel*, Leiden, 1926
— "De dateering van het Oud-Javaansche Rāmāyaṇa", *G.K.I.*, 's-Gravenhage. 1926
— "Arjuna Wiwāha, Tekst en Vertaling", *BKI.* 82(1926)
— "Mengeling", *F.K.I.*, II, Weltevreden, 1929
— *Smaradahana* (Bibliotheca Javanica no 3), Bandung, 1931
— "Het Oud-Javaansche Rāmāyana", *TBG.*72(1932)
— *Nītiçāstra* (Bibliotheca Javanica, no 4), 1933
— "Vertaling van den derde Sarga van het Oud-Javaansche Rāmāyaṇa",

Supplement op het Triwindoe-Gedenkboek Mangkoe Nagaro VII, Soerakarta, 1940
— "Nirartha-Prakreta", *BKI.* 107(1951)
— *Kapustakan Djawi*, Amsterdam, 1952
— *Tjerita Pandji dalam perbandingan*, Djakarta, 1958
Poerbatjaraka and Hooykaas, R. Ng and C.: "Bharata-yuddha", *Djawa* 14 (1934)
Raffles, Sir Th. S.: *History of Java*, 2 vols, Kuala Lumpur, 1965
Raghavan, V.: *The Indian Heritage*, 3rd ed., Basavangudi, Bangalore 4, India, 1958
— *The Ramayana in Greater India*, Surat, 1975
Rassers, W.H.: "On the origin of the Javanese theatre", in *Pañji, the Culture Hero*, The Hague, 1959
Redikala: "Lelabuhanipun sang wirotama Kumbakarna", *Padalangan* 1.1 (1935)
Robson, S.O.: *Hikayat Andaken Panurat*, The Hague, 1969
— *Wañbań Wideya*, 's-Gravenhage, 1971
— "The Kawi-classics in Bali", *BKI.* 128(1972)
Ryder, A.W.: *The Panchatantra*, Chicago-London, 1967
Santoso, S.: "The word taji in the Rāmāyaṇa-kakawin", *Studies in Indo-Asian Art and Culture*, 1(1972)
— "A Kalań story in the Tantu Pańgelaran", *Studies in Indo-Asian Art and Culture*, 2(1973)
— *Lılaracaṇa Rāmāyaṇa*, Yogyakarta, 1973
— "The Samaya of Bharaḍah and Kuturan", *Indonesia* 17(1974)
— *Wayang*, Jakarta, 1974
— *K.G.P.H. Hadiwidjojo Maharsitama, 11 Windu, 1906 A.J.*, Sala, 1974
— *Sutasoma*, New Delhi, 1975
— *Calon Arang, si Janda dari Girah*, Jakarta, 1975
Sarkar, H.B.: "Indian Influences on the literature of Java and Bali", *J.G.I.S.*, I, Calcutta, 1934
— "The migration of Sanskrit grammar, lexicography, prosody, and rhetoric to Indonesia", *Journal of the Asiatic Society*, VIII, 2, 1966
Schnitger, F.M.: "Enkele oudheidkundige opmerkingen over het Tantrisme op Java", *BKI.* 92(1935)
Shastri, H.P.: *The Ramayana of Valmiki*, 3 vols, London, 1952-9
Shellabear, W.G.: *Sejarah Melayu*, Kuala Lumpur, 1967

Siswoharsono, Ki: *Wahyu Purba Sedjati*, Ngajoyakarta, 1956

Sivananda, Swami: *Sure ways of Success in Life and God-Realisation*, Sivanandanagar, 1970

Sjafei, Soewadji: *Pūrwaçāstra*, Djakarta, 1966

Slametmuljana, R.B.: *Perundang-undangan Madjapahit*, Djakarta, 1967

— *A Story of Majapahit*, Singapore, 1976

Snouck Hurgronje, C.: "J.H.C. Kern", *BKI* 73(1917)

Somadeva, B.: *Kathasaritsagara*, London, 1924-1928 (see Tawney)

Soebadio, H.: *Jñānasiddhānta*, The Hague, 1971

Supomo, S.: "The Dating of the Old Javanese Uttarakāṇḍa", *J.O.S. of Australia*, Sydney, 8(1971)

Sri Muljono c.i.: *Performance of Wayang Purwa-kulit* (shadow-play), Djakarta, 1968

Stutterheim, W.F.: *Rāma Legenden und Rāma Reliefs in Indonesien*, München, 1925

— "De Plaatsing der Rāma reliefs van Tj. Loro-Djonggrang en de zonne-omloop", *BKI* 84(1928)

— "Erlangga", *F.K.I.*, II, Weltevreden, 1929

— "Oudheidkundige aanteekeningen", *BKI* 85(1929)

— "Oudheidkundige aanteekeningen", *BKI.* 90(1933)

— "Een Oudjavaansche Bhima-Cultus", *Djawa* 15(1935)

— "Oudheidkundige aanteekeningen", *BKI* 92(1935)

— *Studies in Indonesian archeology*, The Hague, 1956

Tang, Lin Yu: *The wisdom of India*, London, 1964

Teeuw and Uhlenbeck, A. and E.M.: "Over de Interpretatie van de Nāgarakṛtāgama", *BKI* 114(1958)

Teeuw and others, A.: *Śiwarātrikalpa*, The Hague, 1969

The Hindu Art of Love, Sir R. Burton's translation of the Ananga Raṅga, London, 1963

Thomas, P.: *Hindu Religion, Customs and Manners*, Bombay, 1956

Thompson, S.: *Motif Index of Folk Literature*, Copenhagen, 1955-8

Tirtaamidjaja, N.: "A Bedaja Ketawang Dance Performance at the Court of Surakarta". *Indonesia* (Cornell), 3 April, 1967

Tuuk, H.N. van der: *Kawi-Balineesch-Nederlandsch Woordenboek*, 4 vols, Batavia, 1897-1912

Uhlenbeck, E.M.: *A Critical Survey of Studies on the Languages of Java and Madura*, 's-Gravenhage, 1964

— "Personal Pronouns and Pronominal Suffixes in Old Javanese", *Lingua* 21 (1968)

— "De interpretatie van de Oud-Javaanse Ramayana Kakawin", *BKI.* 131 (1975)

Vaidya, C.V.: *The Riddle of the Rāmāyaṇa*, Delhi, 1972

Vijaya Tungga, J.: *Yoga, the way of self fulfilment*, London, 1953

Vlekke, B.H.M.: *Nusantara, a history of Indonesia*, 6th impression, The Hague, 1965

Vogel, Ph.: "Het eerste Rāma-relief van Prambanan", *BKI.* 77(1921)

Websters Third New International Dictionary, Springfield, 1971

Williams, M. Monier: "The Vaisnava Religion", *J.R.A.S.* n.s. 14(1882)

— *A Sanskrit-English Dictionary*, new ed., Delhi-Varanasi-Patna, 1970

Winstedt, R.O.: "A Patani Version of the Ramayana", *F.K.I.*, II, Weltevreden, 1929

— "A History of Classical Malay Literature", *J.M.B.R.A.S.*, 31, part 3, June, 1958

Winter, C.F.: "Romo, een Javaansch gedicht naar bewerking van Josodipoero", *V.B.G.* 21(1846-47)

— *Serat Adji Saka Angadjawi*, Semarang, 1886

Wulff, K.: "Die Fahrt Rāma's und Lakṣmaṇa's nach der Einsiedelei Wiçvāmitra's", *F.K.I.*, II, Weltevreden, 1929

Yogeshwarananda, Swami: *The complete works of Swami Vivekananda*, vol. 6, 5th ed., Mayavati, 1951

Zieseniss, A.: *The Rāma saga in Malaysia*, Singapore, 1963

Zimmer, H.: *Myths and Symbols in Indian Art and Civilization*, 3rd print, Washington, 1953

— *Philosophies of India*, Princeton, N.J., 1974

Zimmerman, H.: *Hariçraya*, subthesis B.A. Honours, A.N.U. (not published)

Zoete, B. de: *Dance and drama in Bali*, London, N. York, Melbourne, 1973

Zoetmulder, P.J.: "De Taal van het Adiparwa", *VBG.* 79(1950)

— "Kawi and Kekawin", *BKI.* 113(1957)

— *Kalangwan*, The Hague, 1974

Soewito Santoso: RĀMĀYAṆA-KAKAWIN, text, translation, introduction and notes. Hardbound, volumes 1, 2, 3, 12+856 pages. Price Rs. 600 for three volumes.

The Rāmāyaṇa-Kakawin consisting of 26 chapters containing 2778 stanzas is the biggest and greatest amongst works in Old Javanese poetic literature. It is for the first time published in Roman script and translated fully into English, which opens new horizons for further study in various fields of language, religion, customs and tradition etc not surveyed before. The editor and translator has been a student as well as lecturer in the field for more than 25 years, and has translated various Old Javanese literary works such as Sutasoma, Calon Arang, Nirarthaprakrĕta and others.

Soewito Santoso: SUTASOMA, text, translation, introduction and notes. Hardbound, 655 pages.

The Sutasoma-Kakawin, also called Puruṣada-śānta (The Maneater pacified) is only second in size but not in beauty after the Rāmāyaṇa-Kakawin, amongst the Old Javanese literary products. The original author, Mpu Tantular, in contrast to that of most of the kakawins, was an ardent buddhist scholar who attempted skilfully to uphold the grandeur of Buddhism in a land ruled by a Śaiwatic king. Scholars of the past had assumed that it is evident in the Sutasoma about the confluence of Buddhism and Śaiwaism. In the introduction the present author looks at the matter as a court case. The scholars in the past accused Tantular/Sutasoma, as defendant, of mixing up Buddhism and Śaiwism. The present author, regarding himself as defender of Sutasoma pleads for the acquittance of the defendant by calling as witnesses other Old Javanese works, such as Sang Hyang Kamāhāyanikan, Kuñjarakarṇa, Nāgarakrĕtāgama, Tantu Panggĕlaran etc, even the inscription of Kĕlurak, besides the Sutasoma itself. The verdict is up to the reader.